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This teaching guide for written composition in grades K-3 contains (1) a statement of objectives for a curriculum in composition, (2) sequence charts which relate subject content for each grade to basic understandings about composition, (3) illustrations of ways in which the ordinary experiences of children can become the bases for compositions, and (4) units for teaching specific skills. The units for each of the four grades are "Structuring a Composition," "Paragraph Development," "Informal Correspondence: Personal Letters," "Formal Correspondence: Business Letters," "Stories and Plays," "Poetry as a Writing Form," "Factual Reporting," "Definition," "Figurative Language," "The Dictionary," "History of the English Language," "Morphology," "Sentence Structure," and "Usage and Dialect." (Each of these units is also published as an individual bulletin for grades K-6. Price lists for the bulletins may be obtained from Prof. Mary Tingle, 312 Baldwin Hall, Univ. of Georgia, Athens, Ga. 30601.) (JS)

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**A CURRICULUM IN
WRITTEN COMPOSITION
K-3**

A Guide for Teaching

ENGLISH CURRICULUM STUDY CENTER

UNIVERSITY OF GEORGIA, ATHENS, GEORGIA

TE 000 975

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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A CURRICULUM IN WRITTEN COMPOSITION

K - 3

A Guide for Teaching

ENGLISH CURRICULUM STUDY CENTER

University of Georgia, Athens, Georgia

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The English Curriculum Study Center

The University of Georgia

Athens, Georgia

1968

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INTRODUCTION

The materials that have been developed for a curriculum in written composition in the primary and elementary school are comprised of five major volumes: Foundations for a Curriculum in Written Composition, K-6; A Curriculum in Written Composition, K-3; A Curriculum in Written Composition, 4-6; The Use of Literary Models in Improving Written Composition, K-6; and Research in Cognate Aspects of Written Composition.

The two volumes, A Curriculum in Written Composition, K-3; and A Curriculum in Written Composition, 4-6, are guides for teaching. Each contains a statement of objectives for a curriculum in written composition, a sequence chart which relates content for each grade to basic understandings about composition, illustrative experiences in composing, and graded materials for teaching specifics that are related to growth of competency in writing.

The organization of the materials in the guides relates to six major areas: (1) Sources of Content for Written Composition, (2) The Structure of Written Composition, (3) The Choice of Form for the Content of a Composition, (4) The Development of Vocabulary, (5) Language: Structure and Usage, (6) Conventions Observed in Writing.

The content of each of the guides is outlined in chart form, "Content of a Curriculum in Written Composition." Reading the chart, horizontally, one sees a continuum of learning experiences accompanying each concept and skill. Each continuum or unit extends from kindergarten

through grade six. Teachers are urged to move back and forth on any one continuum to find the content suitable to the readiness level of the particular students.

Reading the chart vertically, one finds a listing of the varied concepts and skills developed to some extent at each grade level. The items within the listings are interrelated components of the complex composing process, therefore the order of listing is arbitrary. Within one grade level the order of arranging new experiences in composition or in examining the nature and conventions of language is determined by the writing requirements of the individual or of the group at any specific time.

The section entitled "Illustrative Experiences in Composing" suggests ways in which the ordinary experiences of children become the basis for composing.

The graded materials for teaching specifics that are related to composition contain objectives and examples of learning experiences which lead to competencies required as the student grows in maturity in writing. Sample learning experiences presented are illustrations only; they are beginning points for teachers' thinking and planning. Teachers arrange learning experiences consistent with the requirements of their own particular groups of children.

Opportunities for writing may be described in three ways: (1) ongoing, (2) occasional, and (3) unexpected rare opportunities. The ongoing opportunities are those which normally and regularly occur throughout the school day: writing problem situations and their solutions in arithmetic or science activities, writing a play in social studies, writing today's news or listing today's helpers. Occasional

opportunities for writing are situations such as these: letters to a sick classmate, a story about Hallowe'en happenings or a trip to the fire station, invitations to a classroom science display. Unexpected rare opportunities for writing are those infrequent events which give zest and variety to life: a spiderweb sparkling with raindrops discovered just outside the window, the first snowfall of the season, the breakdown of the school bus. Stories, poems, plays, factual reports may stem from these.

An imaginative teacher finds or arranges innumerable opportune moments for children's writing. A practical teacher maintains variety in the types of writing normally required from children. The teacher who is both imaginative and practical interweaves varied types of writing with variety in life experiences. Teachers will find illustrative examples of varied writing experiences within the content of this book.

Opportunities for understanding the nature and structure of language are as plentiful as are the opportunities for variety in types of writing. Concepts about language may be developed in many ways, at opportune moments or in planned lessons. Language of literature and children's own language are entries. After reading "I Saw a Ship A-Sailing," a kindergarten teacher called attention to the word thee, an old word seldom used now, a word replaced by the word you. A second grade pupil reported to the teacher, "John talks funny. He said he 'might could go'." The teacher explained that John's language was not funny but that he was speaking a dialect that was somewhat unusual and that not all people say things the same way. These teachers recognized opportune moments for casually relating concepts about language to the normal events of the day. Either of the incidents can become an entry

into more concentrated experiences with concepts about language.

Foundations for a Curriculum in Written Composition, K-6 and Use of Literary Models for Improving Composition, K-6 provide materials that expand the guides and can profitably be used as reference materials with them. Use of Literary Models for Improving Composition groups material for Kindergarten through Grade Three and for Grades Four through Six and identifies specifics related to composition.

Research in Cognate Aspects of Written Composition is included with curriculum materials to provide information and also to emphasize the necessity for continuous research in composition. Needed research can be initiated by teachers who are directly in contact with the problems of teaching and of evaluation and who have very real motivations for finding solutions to these problems.

OBJECTIVES FOR A CURRICULUM IN WRITTEN COMPOSITION

Objectives for a curriculum in written composition define significant behaviors which an individual develops as he progresses through an educational program which interprets them in classroom activities.

As the learner proceeds from kindergarten through school, he

- ... draws upon himself and his world for the content of his writing
- ... uses in his writing a continuously expanding expressive vocabulary
- ... uses easily and flexibly, in his writing and revising, the structure of the English language
- ... perceives relationships among aspects of his experience and uses language to express and to shape the concept system by which he orders his experience and represents his world
- ... develops an understanding of language as a social institution, recognizes the role of written language in society, and accepts the responsibility of writing in keeping with this role
- ... writes effectively at levels of competency commensurate with his level of ability
- ... acquires habits of independence in the process of writing
- ... uses appropriate conventions associated with the writing act

CONTENT OF A CURRICULUM

THE STRUCTURE OF WRITTEN COMPOSITION	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
Each composition is prepared for a purpose and for an audience. Different purposes may be combined in a single composition in support of a major purpose. The purpose and audience determine the choice of topic, language, and form.	Purpose and audience: relation to message Recognition of purposes Selection of letter as form to achieve purpose
A composition is a unit of expression which has an identifiable structure.	Organization: time sequence Paragraph: recognition of form, introduction of term
The choice and arrangement of appropriate language is the means by which the writer attains accuracy of expression, establishes the level of generalization, and varies the level of usage.	Accuracy in description Sequence and completeness in narration

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
Variety of purposes require varied content: to report, to record, to amuse, to inform, to persuade Consideration of author's purposes	Increase in variety of purposes Comparison of content with varied audiences and purposes
Division into units according to meaning: paragraphs sentences Consideration of unity in compositions	Simple outline as plan for paragraphing Organization: time sequence and order of importance Unity within a paragraph
Accuracy in describing a variety of sensory stimuli and movements Selection of exact and concrete terms	Planning presentations for visitors Recognition of lack of accuracy in compositions

CONTENT OF A CURRICULUM

SOURCES OF CONTENT FOR WRITTEN COMPOSITION	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
Everything that a person has experienced, thought, or felt is a source of content for composition.	Response to sensory stimuli: shapes, colors, movement, sounds, textures, tastes Sensitivity to objects and events as important to self Awareness of self as related to others
Through reading, listening, and observing, a person can learn about and participate in experiences that he has not had and cannot have directly.	Conversations with others, reading by others or self, reports of others' experiences Sensitivity of others' reaction to experience Observation of others in actual activities, and through pictures and audio-visual representation Recognition of language as part of experience
Through imagination a person can extend his experiences.	Imagination self-initiated Enjoyment of imaginative experiencing Response to leads from others toward imaginative experiences

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
Seeking and responding verbally to sensory stimuli Manipulation of objects and events important to self Awareness and initiation of relationships to others	Seeking and responding verbally to interrelated sensory stimuli Awareness of systems of relations among objects and events Consciousness of his place in systems of interrelationships among persons
Seeking conversations with others as means of experiencing Sensitivity to others' reactions as like or different from self Seeking reading and visual representation as experiencing Awareness of importance of observation to extend experience Use of oral and written language to extend and clarify experience	Managing conversations to enhance experiencing Generalization about others' reactions to experiences Conscious use of reading and visual representation to extend and enhance experience Observation used to formulate predictions and generalizations Use of language to extend and change experience for self and others
Verbalization of imaginative experiences Enjoyment of others' report of imaginative experiences Verbal and active response to teacher's leads to imagination	Distinction between suitable uses of direct, vicarious, and imaginative experiences Selection of imaginative experiences for appropriate uses Enjoyment of imaginative experiences for their own value to self

CONTENT OF A CURRICULUM

THE CHOICE OF FORM FOR THE CONTENT OF A COMPOSITION	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
There is a variety of forms in which content is commonly expressed.	<u>Letters</u> Distinction between formal and friendly letters Use of business letters to order goods Personal letters <u>Stories and Plays</u> Time sequence Relation to time and space Description of characters <u>Poetry</u> Choral reading Recognition of rhythm in language Group composing of poetry <u>Factual Reporting</u> Distinction between facts and imagination Reporting facts from observation Purpose determines choice of content

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
<u>Letters</u> Distinction between purposes of business and friendly letters Terminology for parts of letter Self-evaluation in letter-writing <u>Stories and Plays</u> Relation of content to historical period Time and setting related to mood of story: night, day, holidays Place related to mood of story Realistic characterization <u>Poetry</u> Awareness of nature of poetry through reading aloud and through listening Differences between form of poetry and prose Distinctive qualities of poetry: vivid language, rhythm <u>Factual Reporting</u> Reports of experiments Use of reference materials in reporting Explanations and directions	<u>Letters: business</u> Requisite specifies in business letters Form of business letter Function of each part of letter <u>Letters: personal</u> Mastery of form, use of checklist Emphasis on improving content Distinction between two kinds of letters: purpose, audience, form <u>Stories and Plays</u> Time sequence in narration Interrelationships between time, characters, and mood Development of characters derived from real life, fiction, imagination <u>Poetry</u> Awareness of nature of poetry through reading aloud and listening Identification of rhythm Recognition of vivid language Composition of poetry <u>Factual Reporting</u> Distinction between fact and opinion Notetaking and outlining as preparation for report

CONTENT OF A CURRICULUM

THE DEVELOPMENT OF VOCABULARY	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
Meanings of words are derived from the context in which they are used.	<u>Definition</u> Informal definitions of familiar words Meaning from phonetic and contextual clues Classification of words by meaning Dramatization and illustration as means of defining
Words and combinations of words may symbolize varying degrees of generality.	<u>Definition</u> Use of words at specific and concrete level
Words and combinations of words may have figurative as well as literal meanings.	<u>Figurative language</u> Description Recognition of personification Interpretations of comparisons
The dictionary is one source of help in understanding word meaning.	<u>Use of dictionary</u> Introduction of picture dictionary.
Words have histories; knowing the history of a word enhances its meaning and increases the understanding of subtleties of its use.	<u>History of English Language</u> Recognition that words are symbols

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
<u>Definition</u> Stating a definition Illustrating a definition Classification by meaning class Synonyms	<u>Definition</u> Classification of words: in meaning classes in levels of abstraction: specific to general Figurative or literal meaning Definition of derived words
<u>Definition</u> Abstraction: from specific to general	<u>Definition</u> Abstraction: from specific to general
<u>Figurative language</u> Description using similarities and differences Exaggeration used for effect Recognition of personification	<u>Figurative language</u> Introduction of terms: figurative and literal Introduction of simile
<u>Use of dictionary</u> Arrangement of alphabetical order by initial letter Introduction of root words as means of defining Pronunciation guides	<u>Use of dictionary</u> Syllabication and primary accent Prefixes and derived words Alphabetize to second or third letter
<u>History of English Language</u> Recognition of multiple meanings	<u>History of English Language</u> Addition of words to English

CONTENT OF A CURRICULUM

LANGUAGE: STRUCTURE AND USAGE	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
Language is symbolic. Written language is a graphic symbolization of the spoken language	<u>Conventions</u> Beginning formation of symbols
Language is arbitrary; it is a system of set patterns in which relationships are indicated by various kinds of structural signals.	<u>Sentence structure</u> Recognition of sentence through oral and written signals Distinction between statement and question Combination of short sentences Extension of sentences <u>Morphology</u> Use of prefix -un Plural of nouns with inflection -s Past tense of verbs with inflection -ed
Language is changing.	<u>History of English Language</u> Recognition that language is changing
Language has dialects.	<u>Usage and dialect</u> Recognition of variations in dialect within the community
Usage is determined by the acceptability of the chosen language to the group with which it is used.	<u>Usage and dialect</u> Recognition of language suitable in varied situations

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
<u>History of the English language</u> Recognition that language is a system of sounds used as symbols Recognition that written words represent spoken words	<u>History of English language</u> History and purpose of writing system
<u>Sentence structure</u> Recognition of two parts of sentence: subject and predicate Modification and coordination <u>Morphology</u> Recognition of noun and verb Possessive form of noun Present tense of verbs Compound words	<u>Sentence structure</u> Differentiation among statement, question, and command by word order, intonation, and punctuation <u>Morphology</u> Verb <u>be</u> : (1) inflection for tense, person, and number (2) function in sentence Auxiliaries: <u>be</u> and <u>have</u> Prefixes: re-, un-, under-
<u>History of the English Language</u> Recognition that language is changing	<u>History of the English Language</u> Addition of words to English
<u>Usage and dialect</u> Selectivity in using several dialects	<u>Usage and dialect</u> Variability in pronunciation, morphology, and vocabulary in different groups
<u>Usage and dialect</u> Recognition of usages different from standard English Identification of local differences from standard English	<u>Usage and dialect</u> Selection of language suitable to audience and situation

CONTENT OF A CURRICULUM

CONVENTIONS OBSERVED IN WRITING	KINDERGARTEN AND FIRST GRADE
Understandings to be Developed	Related Content
The conventions of written expression are practices agreed upon in language communities to facilitate communication through written language.	Form of address in letters
Punctuation is a partial representation in written language of the stress, pitch, and juncture of the spoken language.	Periods or question marks at end of sentences.
Spelling as an arrangement of letters of the alphabet to represent the sounds of a word.	Spelling as needed in composition Growing list of selected words studied from graded text
Capital letters are placed according to conventional rules to signal importance.	At beginning of sentence In heading and close of letters

IN WRITTEN COMPOSITION

SECOND GRADE	THIRD GRADE
Related Content	Related Content
Indention at the beginning of paragraph	Address on envelope Form of business letters
Periods or question marks at end of sentences Commas in heading and close of letter	Punctuation Terminal punctuation for statements, commands, questions Comma and colon in letter Period after abbreviation Apostrophe in contractions and possessives
Spelling as needed in composition Growing list of selected words studied from graded text	Spelling as needed in composition Growing list of selected words studied from graded list Habit of checking all writing for correct spelling
At beginning of sentence Name of month For the word I For titles such as Mr., Miss, Mrs.	At beginning of sentence At beginning of line of poetry Name of person, street, school, town Titles such as book, story, poem

ILLUSTRATIVE EXPERIENCES IN COMPOSING
RELATED TO CONTENT OF LANGUAGE CURRICULUM

Kindergarten

Experience in Composing

Situation: A pet rabbit has been brought to the classroom. His cage is placed in a position for easy viewing. Children are asked to watch the rabbit over a period of time in order to find out these things: (1) how the rabbit looks, (2) what it eats (carrots, lettuce, candy, meat, etc. are in the cage), and (3) what kinds of noises rabbits make.

Development: The teacher guides children in composing a factual report about the rabbit. She writes it on chart paper as contributions are given. In talking about writing the report the teacher suggests that it be written in three parts. The first part will tell the way the rabbit looks. The second will tell about his eating. The third will tell about his quietness or noisiness. Children illustrate the report. The teacher suggests that the report be kept to use in comparing other animals to rabbits.

Related Content

Source of content:

observation of animal

Purpose: to report observations accurately

Form: factual report

Readers: the composers, for permanent record

Organization: division into paragraphs based on meanings, shown by indentation, unity within parts

KindergartenExperience in Composing

Situation: Nursery rhymes have been read and dramatized many times in the past. Unfamiliar words have been discussed.

Development: The teacher suggests planning a party for parents to show them what children do with nursery rhymes. She elicits, in an organized manner, plans for the party and lists the plans in outline form:

1. People to invite: mothers, fathers, and Mrs. Newcomb (the librarian)
2. Rhymes to dramatize: Illustrative pictures signifying selected rhymes make this "list." Names of children who are (a) "announcers and explainers" and (b) actors are posted beside each picture; as:

Margaret		Bobby
----------	---	-------

(announcer and explainer of words)

(Jack be Nimble)

(actor)

Rhymes:

"Jack be Nimble"
 "Old King Cole"
 "Old Mother Hubbard"
 "Simple Simon"
 "Jack and Jill"

Words to explain:

nimble, candlestick
 merry, soul
 cupboard, bare
 pieman, fair
 fetch, pail, crown

3. Things to serve
 cookies: chocolate, coconut, and lemon; lemonade

Follow-up: The day after the party, the teacher leads the children into writing (dictating) an account of the party for the classroom newspaper, a mimeographed sheet of kindergarten events sent occasionally to parents, to the library, to other classrooms, and to the principal's office.

Related Content

Source of content: previous experience, plans for event

Purpose: to see plans in writing, to make record of experience

Form: outline of plans, report of event in narrative

Readers: Pupils themselves see their words as teacher writes and reads them

Organization: (1) The people who will come, listed as one unit of the party plan (2) rhymes for dramatization as a second unit of the plan (3) third unit of the planning, refreshments

History of Language: words of interest to children to be discussed for visitors

Vocabulary: categories according to meaning: chocolate cookies, coconut cookies, and lemon cookies specific items in the large category of food termed cookies; the term lemonade the name of one item in a large category termed drinks; cookies and lemonade in a large group of items called refreshments.

KindergartenExperience in Composing

Situation: A rainy day.

Development: Children are asked to look at the rain, the way it runs down the window panes, the way it looks when it hits the ground, etc., and to listen to it. They put on raincoats and go outside to feel the rain and to see it more closely.

After personal experience with the rain, children are led into writing (dictating) a story about it to give to the library for others to read. The teacher records statements and phrases as they are given.

Later, the teacher asks children to listen to their statements and tell her whether the statement is about how the rain looks (these are checked with red chalk), how the rain sounds (checked with blue), or how the rain feels as it falls on people (checked with yellow).

The teacher explains that she will re-write their story putting the like ideas together. Children are asked to draw pictures about the rain to illustrate the story.

Related Content

Source of content: personal experience

Purpose: to express feeling

Readers: other pupils

Form: Narrative, figurative and/or literal language. Description leads to later concept modification.

Classification of statements according to meaning

Organization: small units (sentences) grouped into larger units (paragraphs)

ILLUSTRATIVE EXPERIENCES IN COMPOSING
RELATED TO CONTENT OF LANGUAGE CURRICULUM

First Grade

Experience in Composing

Situation: Experimentation with water

Development:

1. Two squares of cloth of the same size and material are put into water. After they are thoroughly wet one is hung in a cool place, the other in a warm, dry place. A description of the procedures is written and a record is kept of the length of drying time of each.
2. Two rectangles of the same size are drawn on the chalkboard. Each is dampened thoroughly. One is fanned, the other not. A description is written of the procedures and a record is kept of the drying time of each.
3. Two squares of cloth of the same size and material are thoroughly wet. One is spread out on a flat surface. The other is folded several times and placed beside the first. A record is kept of the procedures used in the experiment and the drying time of the folded and unfolded cloth.

Follow-up: The records of experimentation are used to determine desirable conditions for rapid drying of cloth. A summary listing is made and used as reference as needed (when caps and coats are wet, when classroom dusting cloths or paint cloths are washed, etc.).

Related Content

Source of content: experiment

Purpose: to keep a record

Readers: writers' use in future

Form: Factual reporting; sequence of events; precision in language

Organization: Three different reports are written. Each report has two parts or paragraphs. The first part tells what was done, the second part tells what was found out.

Morphology: prefix un-

First GradeExperience in Composing

Situation: Introduction of a study of the community.

Development: Discussion is guided so that these concepts are developed:

1. Fathers (and mothers) work to make money to use in buying things for their families: food, clothes, houses, etc.
2. Other people need our fathers' or mothers' work: the doctor cures sick people; the postman brings mail; the policeman helps drivers; etc.
3. People who work for each other make a community (town, city). Everybody works for his family and for others. That is what a community is--people depending on each other.

During the discussion the teacher records contributions in two categories, numbers 1 and 2 above. The concept listed as number 3 above grows from summarizing the ideas in numbers 1 and 2.

From the recorded statements, the children write a story (or stories) to mail along with a letter to a city official inviting him to visit and talk about city workers. Ideas listed under number 1 are kept together in a paragraph. Those listed under number 2 make a second paragraph. The last paragraph contains the summarizing ideas.

Follow-up: Children write a letter to the mayor (or other city official) inviting him to visit their room and tell them more about their town, what the people at the City Hall do for the town. Children's stories are mailed with the letter.

Related Content

Source of content: drawing together personal knowledge

Form: listing items

Readers: writers themselves

Nature of language: words stand for things. General terms (food, etc.) signify meaning categories. Items within the categories have specific names.

Morphology: inflection s'; compound words (postman, etc.)

Organization of ideas into units

Narration (dictated or written by children)

Paragraphing: unifying ideas of similar content

Form: personal letter, story

Reader: mayor

Purpose of writing: to acquaint the mayor with what children already know about the community, to invite him to visit the class.

First GradeExperience in Composing

Situation: The children have seen a film about animals of the zoo.

Development: Children are encouraged to discuss the animals seen in the film--their size, habits, etc.

The teacher suggests that children write (or record on tape) and illustrate stories, "If I had a pet elephant (tiger, kangaroo, etc.)...", to give to a kindergarten or another first grade as a surprise present. The story should include a description of the particular pet which would belong to the writer. The story should tell something funny or strange which the pet did.

Related Content

Source of content: vicarious experience

Form: imaginative writing, narration (oral or written); unifying thoughts into story

Purpose: to entertain

Readers: other children

ILLUSTRATIVE EXPERIENCES IN COMPOSING
RELATED TO CONTENT OF LANGUAGE CURRICULUM

Second Grade

Experience in Composing

Situation: The class has been involved in discussing persons in school and community who help others in specified ways. They have drawn pictures of several of these, have conversed with some, and have written letters asking to visit at the place of work, and have made visits.

Development: As they plan for a summary activity, it is suggested that they make a booklet to include a written account of the work done by each to help other people and illustrations showing each at work. They wish to make it a part of their room library. As the plans develop, there is the desire expressed to present each worker with his "story" and picture. Several children choose each worker and it is agreed that each will draw a picture and compose a "story". Later they will choose which will be placed in their book and which sent to the worker.

The teacher develops on the board, from contributions by the pupils, a set of topics they might wish to cover:

What he does in his job

Where he does it

What tools or equipment he uses

Who it is that he helps

As children write, the teacher helps them with spelling as they ask, by writing the word on the board for the child. As words are requested, she places all that fit into four columns headed by the topics used as an outline of the composition. Each child in a group reads his story to the others. They help each other to make improvements or corrections. The teacher is available for help to any group. One pupil in each group is chosen to read his story to the class. As several read, it is obvious

Related Content

Source of content:
observation and question-
ing of other persons;
personal relationships
within groups
Form: factual report
illustrated

Purpose: to record in-
teresting facts about
people for pleasure and
information of writers
Readers: the class

Purpose added: to ex-
press appreciation to
others by recognizing
their work.
Reader: the worker

Organization: plan for
writing, simple outline

Conventions: spelling
as needed

Vocabulary: words classi-
fied in meaning classes

Preliminary audience:
group members and teacher

that each helper helps each other one. Pupils see a parallel in a family where each has his own relationship to others, and helps each other one his own way.

Follow-up: A development from this experience in discussion and in individual compositions focuses on the writer's own contribution as a member of a family, a member of a class group, a member of a small work group, and a member of the larger school family.

Interdependent relationships in community, school, and family

Second GradeExperience in Composing

Situation: Pupils have many experiences to tell drawing upon the senses of sight and hearing. Occasionally they comment on smells and taste, and less frequently they describe impressions gained through the sense of touch. The teacher initiates discussion of how various surfaces feel. Children feel surfaces in the room and try to describe the feeling. The teacher calls attention to the tendency to describe by naming another object similar to the touch--a plastic table surface "feels like glass". Another tendency is to name the material touched rather than describing it--"this is metal", "this is cloth". To emphasize this tendency, the pupil is blindfolded and asked to describe what he touches. If he names the material, he tries to describe what it is about the feeling of the surface which makes him know what the material is.

A pupil feels a leaf of a plant in the room and describes it as "smooth and cool and green". Others quickly ask how he knows it is green. In attempting an answer, the pupils describe it as alive and growing, and compare the feel of the leaf with that of an apple or a grape. Others suggest that a person's skin also feels "alive" but "warm and friendly."

Development: The teacher suggests that the sentences pupils have used all have a similar "tune" or pattern:

The glass feels smooth and cool.

The coat feels soft and rough.

The wall feels hard and bumpy.

The similar pattern gives a rhythm to the sentences that sounds like poetry. Pupils select from their statements several that can be related in a poetic way. They read the group aloud and decide to make some variety by adding descriptive words to some sentences. The arrangement is pleasing to them and is left on the board to read for several days.

Related Content

Sources of content: direct experience with sense of touch

Description by comparison contrasted with description by use of precise terms

Description by naming rather than by use of precise terms

Distinction between reporting what is sense impression and guessing (inferring) what the surface is

Figurative language:

(1) used to overcome limitations of the vocabulary

(2) use of word describing impression as though from different sense

(3) use of word describing emotional reaction associated with a similar sense impression

Sentence pattern: all alike

Form: poetry

Purpose: their own enjoyment of rhythmic language

Audience: the composers themselves

Second GradeExperience in Composing

Situation: Pupils have regularly related to the class experiences from home and other out-of-school settings, and have drawn content from these experiences for written compositions.

Development: The teacher suggests that mother or another family member would enjoy knowing what happens at school. A letter could be one way of telling someone about a specific experience. Pupils name experiences they would like to write about: a good story, the character I like best, a good lunch, a walk to the woods, our garden, a bulletin board, games we play at school, my favorite picture.

The teacher puts on the board the form of the letter as a model, calling attention to each part and the capitals and punctuation. As they write, the teacher is available to help, and suggests that each choose a partner to read his letter when it is finished.

The teacher reads each letter with the writer to make sure that he is confident that his meaning is clear. As she reads, she proofs for the conventions of spelling, punctuation, and capitalization simply as a participant in improving the letter to serve its purpose. This procedure is especially planned to let the small child feel the satisfaction of a written communication personally planned; the teacher is, at this point, a collaborator. Each pupil makes a final copy to take home. He has a chance to read to the class this finished letter. An envelope is addressed from a model on the board, and the letter is delivered by the writer.

Related Content

Form: friendly letter

Source of content:
personal reaction to real experiences

Purpose: to inform

Reader: mother or other family member

Formal parts of letter
Conventions within the parts

Preliminary Reader:
partner in the class

Preliminary reader and collaborator in writing: teacher

Sentence structure and choice of words tested against intended meaning.
Conventions: spelling, punctuation, capitalization

Preliminary audience:
class

Reader and addressee: mother or other family member

ILLUSTRATIVE EXPERIENCES IN COMPOSING RELATED TO CONTENT OF LANGUAGE CURRICULUM

Third Grade

Experience in Composing

Situation: Children have read stories about animals showing their natural characteristics as well as some stories including personification of animals. They have acted out some stories, simulating the movements and appearance of the animal. As a final activity, they visit the zoo, and note many real characteristics of unusual animals.

Development: The class decides to present a program and invite the first grade. They select several animals to be portrayed and a group of children choose each animal. One of each group is selected to act as the animal, the group helping to design and procure costuming. Each pupil in the group writes a script about the animal, and the teacher helps in selecting and combining parts to make a suitable script, to accompany the action. Some animals are pictured as having human characteristics the script including conversation. Effective words are sought to describe movements and appearance. The dictionary is used to find appropriate descriptive terms. Several animals are presented with a combination of words and music, the music selected to represent the distinct rhythm and feeling of movement of the animal--the quick movement of the rabbit, the lumbering walk of the bear, etc. The combination of action, words, and music is rehearsed, and changes made as suitable. Several groups tape their rehearsal as a means of finding needed changes. When the presentation is over, the class considers the reaction of the audience and feels pride in the pleasure shown by the younger children.

Related Content

Source of content: reading and observation

Form: Dramatization

Intended eventual

Audience: first grade

Purpose: ultimately, enjoyment and information of first graders

Purpose for writing: planning for oral presentation

Organization: outline as base for plans and writing; appraisal of suitability to purpose;

combining each part of script; maintaining unity

Figurative language: personification

Vocabulary: appropriate selection of vivid words

Poetic qualities: rhythmic language related to music

Preliminary audience: class

Nature of language: oral language in relation to written.

Effectiveness tested against audience reaction.

Third GradeExperience in Composing

Situation: The class has regularly recorded the weather each day on a chart, using colors and symbols to show basic changes. A discussion of the seasons of the year suggests that the weather changes gradually from one season to another. Pupils recognize that their chart shows this gradual change and suggest a comparison among several days to show the coming of spring. They select a date in each of the months of February, March, and April.

Development: The teacher leads the group as they list items to be recorded: length of daylight; hours of sunshine or clouds; time and amount of rain or snow; the appearance of the landscape and of growing things; the temperature of the air, of the water in the lake, and of surfaces such as brick, wood, and soil; the presence and activities of birds and insects.

Each pupil selects a type of observation, and the resulting groups plan a sheet which will include a record of observations on the topic. The teacher asks each group what the plan includes and makes a master plan on a chart to ensure that all evidences are covered by the group plans.

The description of the weather on the selected date in February is planned to include a description of each group's findings. The plan of each group includes: the aspect observed, method and timing of observations, the findings, and a summary statement or generalization. As the plans for observing evolve, need for technical words is obvious. Reference works are found and studied, and a list of words is developed by the class. Terms are discussed and new ones added as work progresses. Many compound words

Related Content

Form: Factual recording of observation

Eventually: Factual reporting

Source of content: direct observation of and interest in natural phenomena

Audience: not designated, record for own information

Purpose: to discover facts, to satisfy own curiosity

Organization: What are the evidences of the changes to be observed? Answer to this question becomes a simple listing, but more organization is added as a basis for dividing the observations among the group.

Organization of tasks accomplished by written plan.

Organization: outline plan evolves from details of each part.

Specific descriptions, reporting objectively

Vocabulary: technical words found in reference, dictionary; glossary prepared; defining technical terms

History and derivation

are found and words with a history in languages other than English.

On the February date, careful records are kept by each group. The combined report is read to the class. As the month passes, it is read and re-read by groups and individuals. On the dates in March and in April, similar records are kept, and soon after the April date, the final comparison is written. It is entitled How Spring Comes. The class is pleased with the accomplishment and arranges one section of a bulletin board to include the observation record, the summary record for each of the observation days, and the final paper comparing the dates.

Follow-up: Children, enjoying the spring find many songs and poems expressing their own reaction to the season. They decide to see what kind of poem they can make from the data of their report.

Organization from several reports

Audience: class

Organization: compiling data from variety of sources into one record; comparing records; summarizing in a composition

Source of content: writing of one form leads to use of same content in a different form.

Form: poetry

Purpose: enjoyment

Third GradeExperience in Composing

Situation: Pupils report success in gaining skill in various play activities in gym, home, and playground. Such reports have been heard with respect and pleasure by class and teacher. The feeling of pride in accomplishment is seen as valuable and worthy of reinforcement for all. This is especially noticeable in the more adequate behavior of some children who have less success in the school tasks than others.

Development: The teacher suggests that all people feel pride in learning something new and difficult and continue to get this pleasure from skills of various kinds. Pupils name some of their accomplishments: catching a softball, skinning the cat, chinning the bar, swimming, riding the bicycle, throwing a ball accurately. One girl reports learning to sew on a machine, and others report work skills: using the lawn mower, raking leaves, washing clothes, setting a table, fixing breakfast, making a fire.

The class discusses the process of mastering a skill, including watching someone else, getting the "feel" of an instrument and the movement, making trial after trial, each being closer to the desired result, judging how to improve, having someone else watch and make suggestions, and finally succeeding in reaching the goal. Each pupil selects a skill he has gained and writes a paper on Learning to Ride a Bicycle, etc. Each pupil is given a chance to read his paper to the class. This reading becomes so personal that the reader is interrupted by his hearers who wish to contrast their similar experiences.

Related Content

Source of content:
emotional reaction to own experience

Purpose: Focus on individual experience reinforces emotional reaction and understanding of self.

Purpose: to express pride in mastering a skill; to describe the process and the feelings as the skill is practiced

Audience: class who also participate

THE STRUCTURE OF WRITTEN COMPOSITION

STRUCTURING A COMPOSITION

Kindergarten

EXPECTED READINESS

The child

- ... has heard stories, seen movies, T.V. programs.
- ... has had experience in talking to others about his interests.

OBJECTIVES

The child will

- ... value his own verbal contributions to the activities of class and to play groups.
- ... become aware of sequence of events in narration.
- ... recognize purpose in communication.

LEARNING EXPERIENCES

1. To value personal verbal contributions to the activities of class and to play groups.

Example: The teacher provides in the classroom many opportunities for free conversation through the existence of

- (1) Play-house arrangement for small groups
- (2) A table of picture books that are readily available
- (3) A Surprise Table on which children and teacher put especially interesting objects they want to share
- (4) A box of miscellaneous odds and ends of lumber, cloth, spools, colored yarn, bottles, scraps of colored paper from which children

may choose and use anything they want

- (5) An easel and paint or paper and crayons.

The children are encouraged to talk freely to each other, to ask questions, and to engage in activities with each other. The teacher observes and participates in their activities in ways that support and extend their self-initiated language experiences.

Example: Provide opportunities for each child to be the focus of attention while he tells something to the entire group through such situations as

- (1) Showing and telling about some object he brings to show to the class
- (2) Retelling familiar stories
- (3) Taking the lead in a game
- (4) Telling about something he has done
- (5) Participating in group discussion about plans for a class activity.

2. To become aware of sequence of events in narration.

Example: The children retell familiar stories that have clearly defined sequences of events, as "The Three Bears," "Cinderella" or "Little Red Riding Hood."

Example: The children relate personal experiences in which they must choose the sequence in which they arrange the incidents and details. Through questions from teacher or other children, the speaker learns what he has omitted that the listeners wanted to know.

Example: The children listen to many well-written stories read by the teacher. In talking about a story with the children, the teacher asks such questions as "What happened first?" "What happened next?" "What happened after _____?"

3. To recognize purpose in conversation.

Example: A child relates from his personal experiences something amusing--a joke he played on his daddy, a happy surprise he found when he went home, a funny mistake he made. The teacher points out that he has entertained the class, has told the class something just for fun.

Example: A child explains such things as

- (1) How he takes care of his pet rabbit
- (2) What happened when he planted bean seeds
- (3) How the men put up a telephone pole in front of his house
- (4) What a person must do before he crosses the street

The teacher comments on the fact that the child has given the class information and that now the class knows something they did not know before.

Example: The children plan a thank-you letter or an invitation which the teacher will write. The teacher poses the question, "Why are we writing this letter?" "What will we have to say if the letter does what we want it to?"

When the letter is completed, the teacher reviews the purpose and the contents with the children to be sure that it serves the purpose they intended it to serve.

STRUCTURING A COMPOSITION

First Grade

EXPECTED READINESS

The child

- ... values his ability to make verbal contributions in class and play situations.
- ... can maintain the proper sequence of events in a familiar narrative.
- ... can relate an incident of personal experience.
- ... can see a relationship between purpose and content of a communication.

OBJECTIVES

The child will

- ... become aware of the value of his own experiences from which he draws his language activities.
- ... expand experiences through exploration of his environment.
- ... recognize that purpose of communication affects choice of content.
- ... develop ability to maintain appropriate sequence in narration.
- ... write short compositions independently.

LEARNING EXPERIENCES

1. To become aware of the value of his own background of experience as a source of content for writing.

Example: The children discuss the things they have and do in common: (1) same kinds of associates (mother, father, postman, pets); (2) go to similar places (church, grocery store, school, movies);

(3) do similar things (eat, sleep, play). The child learns, through talking about the experiences he has that are similar to those of his peers and his teacher that he is like them and that he has as much to talk about as anyone. Provide time for children to talk about such things as the following:

Bedtime at my house

Foods I like

Getting ready to come to school

My little (or big) brother or sister

Example: The children listen to or read stories about everyday life of other children and talk about how those children are similar to themselves.

Example: The children develop awareness of the uniqueness of their personal experiences through seeing how they are different from others: (1) personal appearance, (2) parents do not look like any one else's parents, (3) different preferences in movies or T.V. programs, (4) different preferences in clothes and foods, (5) special things that have happened to them (surprises, mishaps, special occasions, personal behavior).

2. To expand his experiences through exploration of his environment.

Example: The teacher provides opportunities for children to expand their awareness of things with which they are already familiar:

(1) Listen to footsteps, rain, wind

(2) Look at leaves, insects, rocks, very carefully to notice parts; then look at them under a magnifying glass to find out still more about their structure.

- (3) Taste popcorn, a lemon, butter, and notice differences in tastes and in the way they feel in the mouth.
- (4) Feel a piece of velvet, sandpaper, a piece of bread.
- (5) Smell perfume, onion, peppermint candy.

The children try to describe the sensations: (1) with words whose literal meanings are applicable: sweet, sour, rough, fragrant, (2) with figurative language.

Example: The children look about them for articles which are described by common adjectives:

round	slender
square	crooked
solid	tall
hollow	long
short	

They discuss the fact that such words can be applied to a wide range of objects, all of which are not the same size.

3. To recognize that purpose for communication affects choice of content.

Example: The children plan communications for clearly defined purposes:

- (1) To invite parents to school performance or PTA meeting
- (2) To thank a person for a kindness or a favor (a mother for bringing cookies, the janitor for keeping the room clean, the visitor who told stories to the class)

In each case the children discuss the pertinent information that must be given to accomplish the purpose and help the teacher phrase the communication or they prepare materials individually.

4. To develop ability to maintain appropriate sequence of events in narration.

Example: The children have many opportunities to retell stories which they have heard or read. The fact that the author provides a well-developed sequence of events gives the children a chance to experience the telling of a story that is well organized.

Example: The teacher provides opportunities for children to tell of their own experiences for the purpose of helping them recognize parts of the experience and the order in which they occurred. A child says, "We went to see Grandmother," or "We went on a picnic Sunday," and relates the experience to the class. The teacher then is able to say, "John told us three things about his trip: how he got ready to go, what he did on the way, and what he did when he got there;" or to ask questions that encourage him to supply pertinent details in a reasonable sequence.

Example: After the teacher is certain that all the children in her class are thoroughly familiar with a story, she may tell it in no apparent order, asking the children to check her when she tells a part out of proper order.

5. To write short compositions independently.

Example: After children have had the experience of telling stories in oral language with which they are reasonably fluent, encourage them to write as much of the story as they wish to. At the beginning this may be only a sentence or two, but if this story is included in a class story book, sent home to parents, or put on bulletin board the child begins to feel the satisfaction of putting his own ideas in written form for others to read.

STRUCTURING A COMPOSITION

Second Grade

EXPECTED READINESS

The child

- ... values his own experiences as the source of content for writing and speaking.
- ... extends his experiences through reading and observation.
- ... recognizes relation of purpose to content.
- ... can maintain appropriate sequence of details in a simple story.
- ... can write independently stories that are several sentences in length.

OBJECTIVES

The child will

- ... extend his experiences through participation, observation and reading.
- ... recognize relation between purpose and choice of content of composition.
- ... increase ability to express ideas accurately.
- ... organize material into suitable units of expression.

LEARNING EXPERIENCES

1. To extend experiences through participation, observation, and reading.

Example: In the classroom the children participate in such activities

as:

- (1) Rearranging the furniture

- (2) Preparing sandwiches, popping popcorn, cooking candy
- (3) Cleaning bookshelves
- (4) Washing paint brushes
- (5) Planting pot flowers

After each experience the children talk about such things as:

- (1) How does it feel to push, pull, or lift something heavy?
- (2) What does popcorn feel like?
- (3) What kind of sound does it make when it is poured into the pan?
- (4) How does it sound when it is popping? How does it smell?
- (5) How does dust make your hands feel?
- (6) How does the water look when the paint brushes are first put in?

What happens when many brushes have been washed?

- (7) How does soil feel? How does it look before it is wet? After
it is wet?

Such experiences help children to bring to a conscious level the specifics of common experiences and to transpose the experiences into verbal symbols.

Example: The teacher reads to the class or provides opportunities for children to read to the class stories in which characters have experiences similar to their own. They note the way the author makes the reader see or feel ordinary experiences.

Example: The class reads stories in which characters have experiences which they have not had and talk about such points as:

- (1) How does a King feel?
- (2) How would it feel to be turned into a frog? How does the world
look to a frog?
- (3) If you could work magic what would you do?

2. To recognize the relation between purpose and choice of content of composition.

Example: Plan a composition for each of the following purposes:

- (1) To amuse--a joke, a funny personal experience
- (2) To inform--directions, factual information
- (3) To persuade--reasons for doing something

Read the completed compositions in class and point out the differences in the content required to support each purpose.

Example: Examine purposes of authors of stories and poems through such questions as:

- (1) How do you think he wanted to make us feel? What does he say
to make us sad?
- (2) What do you think he wants us to see? How does he make us see it?
- (3) Why did the author say _____?

3. To increase ability to express ideas.

Example: List common nouns and verbs and select words that are more exact.

The man	went down the street
minister	walked
hitchhiker	ran
policeman	rode
milkman	staggered
teacher	strolled
clown	skipped

Example: Put the word went on the board. Ask a child to go from his desk to the door and make the statement, "John went to the door." Ask the class if there is another word to tell what he did. The word will probably be walked. List the word on the board under went.

Ask if that is the only way anyone can get to the door. As various children demonstrate different ways and the class supplies the appropriate words, add these to the list.

Such words as the following will appear as substitutes for went:

walked	limped
hopped	staggered
skipped	danced
crawled	ran

Discuss the appropriateness of these terms for varying circumstances.

When would a person ordinarily hop to the door? Crawl? Skip?

Example: Expand expressions through use of figurative language.

A kitten is like | a ball of fur.
a frisky squirrel.
a little clown.

The moon is like | a silver ball.
round hole in the sky.

A tree is like | a big umbrella.

A water hose is like | a snake.
a rope.

A doughnut is like | a wheel with
nothing in it.

4. To organize material into suitable units of expression.

Example: The children write compositions in any way that seems appropriate to them. Each child reads his composition to the class for the interest others may find in it.

After they have been read for interest, they are read a second time for improvement. The children listen to each one to determine (1) whether or not the writer has stayed on his subject, (2) whether or not the meaning is clear, (3) whether it is interesting.

The children help identify the different ideas which have been presented in each composition and decide whether or not the ideas are grouped in appropriate ways. Finally, the teacher points out especially well-written sentences and indicates why they are good.

STRUCTURING A COMPOSITION

Third Grade

EXPECTED READINESS

The child

- ... draws upon his own experiences for content of composition and is interested in new experiences.
- ... sees relationship between purpose and choice of content
- ... can express his ideas in language that is reasonably accurate and specific.
- ... recognizes that a composition is a unit composed of parts.

OBJECTIVES

The child will

- ... continue to expand background of experiences through participation, observation, and reading.
- ... increase ability to express ideas accurately and effectively.
- ... recognize relation of choice of content to purpose and audience.
- ... choose appropriate form for content.
- ... recognize that a paragraph designates a unit of thought:

LEARNING EXPERIENCES

1. To expand background of experiences through participation, observation, and reading.

Example: Plan a field trip for a specific purpose: To collect samples of leaves from plants in schoolyard, to collect samples of

different kinds of soil, to see how the walls of a new building are made, to see relics of the past now in a museum.

Relate the purpose of the trip to work that children are doing in school and to their need for information beyond that available in school. The planning of the trip leads the children to anticipate experiences through

- (1) determining purpose of the trip
- (2) phrasing questions to which they want answers
- (3) defining the ways this information can probably be found
- (4) assuming individual responsibilities for getting certain information.

Upon their return from the trip, the children discuss what they learned and write simple factual reports of what they learned. Reference materials are available for checking accuracy of facts or supplying additional information.

Example: The teacher provides frequent opportunities for children to tell about or ask questions about interesting things they have done or seen.

This kind of experience contributes to the child's belief in the significance of his own experiences and curiosities.

2. To increase ability to express ideas accurately and effectively.

Example: The teacher provides time for children to talk about what they are planning to write. After general discussion, she asks one child to tell his story; then points out the parts and the sequence he has used, writes on the board a simple outline of the story so the children can see the plan. Encourage each child to try to think of the plan for his story before he writes it.

Example: As children read papers to the class, the teacher listens for incomplete or poorly worded sentences and makes notes of these. After the readings are over, she puts the incomplete or poorly worded sentences on the board and asks for the children's help in completing or improving them.

3. To recognize the relation of choice of content to purpose and audience.

Example: The teacher provides many situations in which children talk (1) to each other in natural conversational situations, (2) to the group in structured situations, (3) to the teacher or an individual and to a part of the class group. In these situations they begin to recognize that they have things to tell that interest other people and to feel the satisfaction of getting a response from an audience.

Example: As the children begin to feel at ease in their own group, the teacher provides occasions when the audience includes a wider range of individuals than those in the class by inviting to class such persons as:

- (1) The principal--to hear (a) stories the children choose to tell; (b) descriptions of how the children help with the classroom routine; (c) what the children like best about the school; (d) questions the children want to ask.
- (2) Mothers--to hear stories the children tell.
- (3) The janitor--to hear the children's comments of appreciation about how he cares for their room and suggestions they want to make.
- (4) A lunchroom worker--to hear what the children like about the services she provides.

- (5) The bus driver--to hear what the children appreciate about what he does for them.

In preparation for each visit the children consider what each visitor will probably be most interested in hearing about and what they will say to him.

4. To choose appropriate form for content.

Example: As the children determine their purpose and audience, they decide upon the form their communication will take. For example:

<u>Purpose</u>	<u>Audience</u>	<u>Form</u>
To express appreciation	a mother	friendly letter
To inform	the class	factual report or an announcement
To entertain	the class	narrative or play
To request	the principal	a formal letter
To describe	a classmate	conversation
To invite	the mayor	a business letter

5. To recognize that a paragraph designates a unit of thought.

Example: Show children printed material and identify paragraphs by the way they are spaced on the page. Read a paragraph and decide what it is about. Check to see if every sentence in the paragraph relates to the main idea. Read paragraphs in which there is one sentence which does not relate to the main idea; find it.

Susan is my best friend. When I had the measles she called me every day to tell me what happened at school. She plays with me, and we never fuss. When I want to go swimming, she always wants to go too. There is a big tree in front of her house.

Let children read each other's papers to see if they can find sentences that do not belong.

PARAGRAPH DEVELOPMENT

Kindergarten

EXPECTED READINESS

The child

... speaks in sentences.

... tells about a subject by using two or more sentences which are related.

OBJECTIVES

The child will

... perceive an incident as a unit.

... relate an incident or familiar story in more than one sentence.

... recognize sequence of events in recounting an incident or story.

LEARNING EXPERIENCES

1. To perceive an incident as a unit.

Example: The sharing period provides a valuable time for the child to relate an interesting experience that he had after school yesterday or at the breakfast table this morning. The teacher points out any extraneous material brought in after the child has related his experience, leading the child to understand that not everything he has said pertains to his experience.

Example: The teacher invents short, simple stories, each involving a separate incident and different characters. Two such stories are told to the children one after the other. The teacher prefaces the stories

by saying, "Today I am going to tell you two stories. The first is about...." Before telling the second story, she says, "The second story I am going to tell you is about...." After finishing the second story, the teacher asks, "How many stories did I tell you? Who would like to tell the first one again?" This enables the child to recognize the separate stories and the particular events recounted in each story. The other children listen to see if the child who retells the story includes all the incidents belonging to that story.

2. To relate an incident or familiar story in more than one sentence.

Example: Both teachers and children have favorite stories that they enjoy reading and having read to them, such as Mother Goose rhymes, The Tale of Peter Rabbit, The Three Little Pigs, and The Three Bears.

The teacher shows the children a picture from a story with which they are familiar and asks a child to tell the incident to which the picture refers. Class members listen to see if he tells all that the picture includes, or more of the story than the picture represents.

3. To recognize sequence of events.

Example: After the teacher is certain that all the children in her class are thoroughly familiar with a story, she tells it in "scrambled" order, asking the children to determine what happens first, second, etc. Some children may nearly memorize stories which include repetitive material in a series of incidents (Three Little Pigs, etc.), and they enjoy "correcting" an adult on the order of incidents or the order of the parts of the repetitive refrain.

Example: At the end of the day the teacher asks the children to tell what they did in school that day, beginning with the first event

of the day, and keeping the events in order of the time they occurred.

Example: Sequence in time is clearly shown in many series of pictures similar to comic strips. Children are given such pictures separated and asked to arrange them in order of time of occurrence and to tell the story from this arrangement.

PARAGRAPH DEVELOPMENT

First Grade

EXPECTED READINESS

The child

- ... tells about an experience or relates an incident or familiar story in related sentences.
- ... perceives an incident as a unit.
- ... recognizes the sequence of events in order of time.

OBJECTIVES

The child will

- ... experience the use of written language as a record of his own oral expression.
- ... recognize the division into units in written language, the signals that divide the units, and their correspondence to the units of meaning in his oral expression.
- ... recognize the form of a paragraph and associate it with the word paragraph.
- ... employ written composition for a variety of purposes, especially in his dictation as the teacher writes.

LEARNING EXPERIENCES

1. To experience the use of written language as a record of his own oral expression.

Example: The teacher places labels on many objects and areas in the classroom, so that children are aware that printed names "say" the same

words they use to name objects. A simple development from these usual ways of introducing the written language is writing on chalkboard or chart what the child says. Many types of material may be so used: names of the children who are assigned certain duties, such as giving out and taking up materials; plans for the day's activities; oral reports of interesting events in the child's life.

2. To recognize the division into units in written language, the signals that divide the units, and their correspondence to the units of meaning in his oral expression.

Example: As the child tells his story, the teacher writes on a chart what he is saying. She uses a capital at the beginning of each sentence and a period at the end. This experience and similar divisions in reading materials may be sufficient to keep the child aware that these devices signal a unit of his language. Attention may be directed to these signals in various ways, especially when a child reads his own story from the chart.

Example: Lists of names, words, or phrases written on the board by the teacher illustrate another type of signal that shows separation between units of language by putting one to a line and numbering each.

Example: For direct teaching, a familiar story is selected, read, and discussed. The teacher calls attention to the natural division into several parts and records the name of each part on the board. One pupil volunteers to tell the first part, another the second, etc.

Example: The teacher recalls that the class has within the week visited the library to become familiar with the collection of books suitable for their use, and suggests that the story of this experience could be written on a chart. She suggests three parts for the story: planning the visit, visiting the library, and checking out books. As

the children dictate to the teacher, she arranges the story in three paragraphs to represent the three parts of the report.

3. To recognize the form of a paragraph and associate it with the word paragraph.

Example: When the teacher or children write, the teacher calls attention to the indentation used to indicate a new paragraph, which is begun because the meaning changes at this point.

Example: In using reading materials the teacher uses the words sentence and paragraph to designate these units. Pupils gradually attach meaning to the words as they recognize how these units are shown in print.

4. To employ written composition for a variety of purposes, especially in his dictation as the teacher writes.

Example: The teacher plans some regular activity to include dictation by the class as she records, such as the "News of the Day" and letters of appreciation or of invitation.

Example: The teacher is alert to opportunities for individual children to dictate to her or to some other person who may be available. For example, a boy reports having helped his father plant a garden of vegetables. The teacher suggests that later in the day she will help him write the story which he can illustrate. The story is read and his picture is shown to the class, and both are posted on the bulletin board.

Example: Some children who find it difficult to contribute to class discussion are given opportunities to have special attention from an older child, volunteers from the community, or teacher's aides. The helper may find a variety of ways to encourage the child to talk---read-

ing or telling stories, playing games, moving around the school grounds to find interesting objects, etc. As the child is able to converse more easily, the helper writes down what he tells.

PARAGRAPH DEVELOPMENT

Second Grade

EXPECTED READINESS

The child

- ... tells about an experience or relates an incident or story in related sentences and sees his oral expression recorded in written language.
- ... perceives an incident as a unit and recognizes relationship to the units of written language.
- ... recognizes the signals that divide units of written language as corresponding to units of meaning in his experience and in his oral expression.
- ... recognizes sequence of events in order of time and employs this order as one way of organizing his oral expression.

OBJECTIVES

The child will

- ... employ written composition for a variety of purposes.
- ... use sentence and paragraph units in his writing and employ appropriate signals for indicating each.
- ... refer to meaning as the basis of division of written material into sentences and paragraphs.

LEARNING EXPERIENCES

1. To employ written composition for a variety of purposes.

Example: Group compositions dictated to the teacher are important as means of using written language for a variety of purposes without the handicap of slow and laborious writing by the young child. The variety of uses can be experienced through the teacher's help in recording. As individual pupils gain skill in writing, they are given the opportunity to write as well as to contribute to group compositions. Purposes include: reports of real events in the life of the child; records of common experiences of the class; plans for activities of the class; reports of activities; imaginative stories by individuals; records of individual reading; reactions to stories read by or to the pupils; letters and notices to parents; letters of request, invitation, and appreciation.

Many of these purposes can be achieved by a single copy - on chart or board - written by the teacher. Others require that each pupil make a copy from the original.

2. To use sentence and paragraph units in his writing and to employ signals to indicate each.

Example: When the children write, the teacher comments on their use of sentences and paragraphs, points out effective use, and leads the children in determining ways to improve them. The teacher will provide sufficient experience for each pupil to gain the understandings.

3. To refer to his meaning as the basis of division of written material into sentences and paragraphs.

Example: The class discusses safety in waiting for and boarding the school bus, riding the bus, and leaving the bus. The teacher has written on the board the ideas contributed by the children.

The teacher helps the children identify the different points they are going to discuss. As they talk she lists the main points on the

chalkboard in a simple outline. It will probably appear as

1. How we behave while we wait for the bus
2. How we behave on the bus
3. How we behave when we get off the bus

Each child writes his own statement of behavior on the bus; these are read by the children for discussion of ideas and organization.

Example: A pupil tells a story of a picnic with a neighbor's family. When he has finished, the teacher asks how many parts his story had. He and the class discuss parts: packing a lunch, the ride to the lake, the swim, the lunch, and the trip home.

Numerous examples like these are used to encourage the children to recognize parts of a composition as units of meaning.

PARAGRAPH DEVELOPMENT

Third Grade

EXPECTED READINESS

The child

- ... refers to his meaning as the basis of division of material into sentences and paragraphs.
- ... employs time order as one way of organizing his oral expression.

OBJECTIVES

The child will

- ... divide his written composition into sentences and paragraphs as units of meaning.
- ... use sequence of importance as a basis by which to organize his oral or written compositions.
- ... continue to broaden his use of written language as skill in handwriting increases.

LEARNING EXPERIENCES

1. To divide his written composition into sentences and paragraphs as units of meaning.

Example: As the class plans with the teacher a composition to be written, they discuss the content to be included and the number of units it appears to include. The teacher makes a simple outline on the chalkboard as the children discuss the ideas. The children write the compositions and read them to the class. As each child reads, the teacher

and class listen for division into parts and asks, when he has finished reading, how many paragraphs he has. He names the content of each one. If a name or topic is difficult to phrase, the teacher suggests the topic; and she helps him to examine the meaning to find better ways of grouping ideas or organizing his meaning.

2. To use a sequence of importance as a basis by which to organize his oral and written language.

Example: The teacher reviews with the children the sequence they follow when they talk or write about such topics as "What We Did in School Today" and shows that they generally follow a time sequence, telling what happened in the order in which it happened.

She then chooses a topic such as "My Favorite Holiday" and asks how they would begin a composition on such a subject. She records on the chalkboard the first sentences several children say. She then discusses with them what they would say next and develops with them the sequence of reasons they might use. They find that they may give the most important reason first and then less important ones or use less important ones and move to the most important one. The children experiment with variations of order of importance and tell their ideas to the class.

3. To continue to broaden his use of written language as his skill in handwriting increases.

Example: As the pupil gains independence in writing and in expressing his ideas, he writes more frequently, and the teacher encourages him to write for different purposes and in a variety of forms. As purpose and form change, the order of presentation and division into paragraphs are also varied. These differences can be more easily grasped if they are illustrated in the usual kinds of writing he already does easily, with individual or group planning.

Example: Letters inviting parents or another class to visit the room for an occasion such as a display, a program, or a party are already familiar to the pupil. On such an occasion, the teacher suggests that the letter be written for the purpose of arousing the curiosity and interest of the intended visitors. Discussion follows her lead and children suggest that they hint at a "surprise" for the visitors. The play they plan to present concerns pioneer days, and one boy has agreed to bring a toy horse he had when he was younger. They believe that the first grade class would enjoy a "ride" on the horse as the play ends. The letter is written to invite the children to come. The final paragraph states that there is a surprise-- "something you will like to do." The teacher calls attention to the fact that they are writing a letter not only for the purpose of inviting the visitors to an occasion, but for the additional purpose of arousing their curiosity so that they will look forward with more pleasure to the occasion.

CHOICE OF A FORM FOR THE CONTENT OF A COMPOSITION

PERSONAL LETTERS

Kindergarten and First Grade

EXPECTED READINESS

The child

... has experiences with personal letters to and from members of the family.

OBJECTIVES

The child will

- ... develop an understanding of the various purposes of personal letters.
- ... use the personal letter as opportunity for imaginative writing.
- ... use the personal letter as social courtesy.
- ... develop skill in using conventional letter writing form.

LEARNING EXPERIENCES

1. To develop an understanding of the various purposes of personal letters.

Example: Many occasions will naturally arise in which the children will want to communicate by letter with someone who is not present. They may dictate letters to the teacher either individually or as a group. Groups may decide what they wish to say in the class letter. Each child may copy the letter that the teacher writes on the board. Later in the year each child may be able to write his own letter by himself.

Group or individual letters may be sent expressing best wishes to a sick child, requesting permission from parents to go on trips, inviting the parents to come to school, reporting to parents some interesting things that happened at school, asking community helpers to come to school or talk to the children, and thanking various persons for sharing their time and knowledge with the children. Letters to the principal or other classes and teachers may be written making arrangements for special visits or sharing special endeavors of the class.

2. To use the friendly letter as an opportunity for imaginative writing.

Example: Play "Make Believe". The children pretend to be all kinds of things: a goat separated from his friends because he has been sold from the goat farm; a lollypop selected from many others in the candy factory, wrapped and shipped to a candy store in another town; a bug crawling on a leaf just as the leaf blows away, taking him to a strange place.

Children are encouraged to think and talk about the way the goat would feel in his new home, the friends he would make there, the adventures he would have. Children pretend to be the goat (lollypop, bug, etc.) and write letters home to his old friends. Children dictate the letters and the teacher serves as secretary. Later the letters are typed and made available for children to read.

3. To use the personal letter as a social courtesy.

Example: The students wish to thank an individual or an organization for some gift or favor to the group. There are many such occasions, as when the "room mothers" bring gifts or give parties for the group. Any one of these can be used.

Discussion led by the teacher emphasizes the kindness displayed to the class group. "Don't you think we should say 'thank you' for the nice party that Johnny's mother gave us? Will all of us see Johnny's mother very soon? What is the best way to thank her right away, so that she knows we all enjoyed the party?"

As the children dictate a letter to the teacher, the teacher brings in an informal discussion of this letter as a form of courtesy. The letter is typed and mimeographed so that all can read it. One copy is selected, and all the pupils sign it. It is then ready for the teacher to mail or for Johnny to take home with him.

4. To develop skill in using conventional letter writing form.

Example: An activity is initiated by the receiving of a letter from some individual known to the pupils or from a group of pupils at their grade level from some other school or country. This letter is projected or written on the board or on a large chart by the teacher. The teacher assists with the reading of the letter. After the content is understood, further examination of the letter is made--the physical form of the letter is discussed.

"The date that this letter was written is placed at the top of the letter. How does this help us understand the letter? To whom was the letter written? How can we tell? Who wrote the letter? How do we know?"

The teacher writes a reply dictated by the children. She uses a chart or chalkboard or overhead projector so that the class can see the form of the letter.

Models of letters on large room charts, large manuscript models placed on the board by the teacher and material typed with the primary typewriter greatly facilitate copying from models.

Children are guided by the teacher in making a "Letter Writing Reminder Chart." Children check the form of their own letters by referring to the reminder chart.

PERSONAL LETTERS

Second Grade

EXPECTED READINESS

The child

- ... understands the purpose and possibilities of the personal letter.
- ... uses the personal letter as a social courtesy.
- ... uses the conventional form of personal letters.

OBJECTIVES

The child will

- ... evaluate his performance in letter writing.
- ... understand terminology used in reference to the components of personal letters.
- ... enjoy letters of famous people.

LEARNING EXPERIENCES

1. To evaluate one's performance in letter writing.

Example: Children are encouraged to think of the recipient of the letter and the quality of writing which makes for easy reading. This is done in a number of ways--attractive charts well displayed, neat board work by the teacher, individual copies of group compositions, copied on the primary typewriter, posters, etc.

Individual work with a pupil often pinpoints certain deviations from the model, characteristic to that student. These are discussed and the pupil alerted to watch for them.

Second grade students can use a chart showing the components and form of a letter. A chart of points for which to watch in the construction of a letter will help a pupil evaluate his own work.

2. To understand terminology used in reference to the components of personal letters.

Example: The development of the conventions of the form of personal letters must continue from the rudimentary ideas presented in the previous level. The more formal terms for these divisions of the personal letter--heading, salutation or greeting, body of the letter, closing, and signature may be introduced. The terms themselves can be examined for better understanding. Discussion arises from such questions as the following: What does the heading of a letter tell? Why is it called a "heading"? Does salutation mean a salute? In what ways do these two words have similar meaning? In what other situations do we use the word "body" to mean the main part of something? Is the complimentary close another form of courtesy? Why is it very important to add your full signature? When could a first name be signed?

Example: After the writing of any kind of letter, the children address envelopes for the letters. Lines are measured and drawn in pencil on the proper side of the envelope to divide into the main areas: return address, name of addressee, street address, box number, name of the city, name or abbreviation of the name of the state, and finally the zone number and zip code number. After the proper address is written in ink, the pencil guide lines may be erased. The teacher will

be able to combine a number of related activities in the single experience of letter writing: neatness of handwriting, use of abbreviation, and correct address form.

3. To enjoy the letters of famous people.

Example: The teacher has gathered from the library some examples of letters written by famous people who corresponded with children of this age group. Suggestions are the letters of Theodore Roosevelt to his children, and a letter of Abraham Lincoln's to the little girl who suggested he grow a beard.

These letters are read to the pupils with the idea in mind that many times letters show characteristics of persons that are not known or understood otherwise. Both of the letters mentioned, too, are very good examples of focusing the language for the specific audience.

The teacher stresses consideration of the reader for whom the letter is intended. Questions such as the following are discussed: Who is supposed to receive this letter? Will he understand what the writer is saying? What kind of language is used? In what things would the reader be interested? Does this letter show you the kind of person that the writer really was? How does the language used tell us something about the person who received the letter? or about the writer?

PERSONAL LETTERS

Third Grade

EXPECTED READINESS

The child

- ... understands the value of neatness, legibility, and form to the reader.
- ... uses punctuation and capitalization with skill appropriate to grade level.
- ... uses conventional form of personal letters, and understands purpose and value of this form.
- ... appreciates the personal letter as a creative expression of the writer and his relationship to the receiver.

OBJECTIVES

The child will

- ... recognize opportunities for use of personal letters, voluntarily choose to write letters, and consider the relationships among the writer, the content, and the intended reader as basis for composing.
- ... use consistently the form of the letter and the conventions of written language appropriate to his level of maturity and knowledge.
- ... formulate simple rules for use as a check-list in improving his own letters and group letters written by the class.
- ... use personal letters in imaginative writing.

LEARNING EXPERIENCES

1. To recognize opportunities for use of personal letters, to voluntarily choose to write letters, and to consider the relationships among the writer, the content, and intended reader as basis for composing.

Teachers foster the habitual use of letters dictated to the teacher by the group for invitations, for expressing thanks for favors, for asking permission, for greetings, and for other purposes of information or courtesy. As children gain more skill and independence in writing, individuals may take the responsibility for writing such letters in the name of the class. The initiation of the activity may arise from the group or the teacher. Group discussion is used to decide the essential content according to purpose and intended reader. One or more pupils may volunteer or be selected to write the letter, to read it to the class for suggestions for improvement, and to mail it.

Example: The class plans an invitation to the first grade to see a play or an art exhibit. Several children suggest that the invitation be by letter. The teacher asks what pupils wish to work on the letter, and some volunteer. They talk with the class about what is to be included, and they choose one of the group to prepare the final copy in manuscript so that first graders can read the letter themselves. They decide with the teacher when they can discuss the letter with the class, and ask if it is suitable to illustrate the letter. They think that the class should decide this. The group then plans several questions to pose to the class, and each pupil chooses one of these questions to ask when they appear before the class.

The class discusses the content of the letter and approves the plan to illustrate the invitation, and they hope that the first grade children will be able to read the letter. The suggestion is made that the

words used must be those which first graders recognize. One of the committee members suggests using an illustration as a means of assuring that word meanings are clear.

When the letter is written by conference of the group and illustrated by three pictures, it is presented to the class and read aloud by a pupil who has not worked on composing it. This gives the writers the opportunity to test out their composition by the reactions of a real reader. Changes can then be made to improve the message by judging what it says to someone other than the writer.

Improvements are made, the final copy prepared, and the letter sent.

Example: A pupil is absent because of illness, and it is usual in this class that a letter is written to anyone who is sick several days. The teacher asks who would like to write the letter and who would read it to help improve it, and plans when these two can accomplish the work. It is planned that it be read to the class for improvement so that there will be time to complete any changes needed before the day is over.

Such a plan can include a schedule so that the children take turns in writing such letters. Since this is a class function, the teacher can quite reasonably and honestly make sure that each pupil gets the help he needs in completing the letter, whether from other class members or from the teacher.

This occasion offers good opportunity to consider suitable content in terms of writer, purpose, reader, and the circumstances--such as: how long has he been absent, what would he be interested in, how sick is he, how long is he likely to be away, etc..

2. To use consistently the form of the letter and the conventions of written language appropriate to his level of maturity and knowledge.

Each letter written to be received by a reader is an opportunity for the writer to examine the conventions of written language and the form of the letter itself.

Example: A letter is written to his parents by each pupil reporting a particular experience in school that he has chosen as the most interesting of the week. Each pupil exchanges papers with another for proof-reading. The teacher and the class make a plan for evaluating the work: (1) check the form of the letter against a chart-model displayed in the room, marking changes to be made, (2) read the letter aloud, concentrating on the meaning intended, judging a need for commas or periods to clarify the meaning, (3) consider meaning in terms of paragraphs used or needed, (4) check capitalization, (5) check spelling, (6) judge need for improved legibility.

After the teams of two pupils have made all improvements they can, the teacher suggests that some may wish to read to the class the letter he has been proofing for his partner. While this sharing with the class is for the purpose of enjoyment of meaning, it could result in other changes in some papers.

A time is set aside for making the final copies of the letters, and the teacher encourages conferences between partners or with the teacher as the finished copy is written.

- | |
|---|
| <p>3. To formulate simple rules for use as a check-list in improving one's own letters and those written by the class as a group.</p> |
|---|

Example: Models of the form of a letter have been displayed in the classroom since the pupils started writing letters. Many pupils have

developed some habitual ways of checking the form of letters against the model, and of checking the other conventions of written language. The teacher has been consistent in attention, first, to what the paper contains of meaning and what the writer intended as his message. To encourage those pupils who can independently improve their writing, the teacher initiates the idea of making a check-list showing the order in which they look for ways to improve a piece of writing.

The pupils decide to make two charts, one including those items pertinent to letter writing, another for checking any type of writing.

The Check-list for Letters includes the placement, form, capitalization, and punctuation for the heading including the writer's address and the date; the salutation; the complimentary close; and the signature.

The Check-list for Compositions includes: (1) Read aloud for meaning. (2) Punctuate to aid meaning. (3) Consider paragraphs. Is each about a single topic? (4) Check the use of capital letters in proper names, beginning of sentences, titles. (5) Check spelling. (6) Judge readability of writing. (7) Check other punctuation, such as abbreviations, initials, etc..

The teacher reviews these Check-lists at subsequent writing periods, and uses them as directions when she helps with the writing of individual pupils.

4. To use personal letters in imaginative writing.

Example: Study has concentrated on community workers and their work for several years, and several such workers have been recently visited and observed. The teacher initiates conversation about the fire-station just down the street and asks that the class name all

the kinds of workers they know about. As she lists on the board, several children claim one or another of the types of work as what they would like to do as an adult.

The teacher suggests that each choose one they like most and write a letter, imagining that he is an adult engaged in that work. Imaginative writing is thus combined with first hand knowledge of what the workers actually do.

Example: It is suggested that pupils choose a favorite character in a book, movie, or T.V program, and write a letter to some real person or another character. The giant in Jack, the Giant-Killer writes to the Jolly Green Giant.

Example: The pupils are encouraged to imagine an unusual change in climate, such as a much colder or warmer climate than now exists. A letter is written to an absent friend describing how their lives change with a change in climate.

Example: Imagination can be used as a motivating device very well in the third grade. Letters are used as a vehicle for imaginative writing. From social studies, current news, or from stories, well-known or well-loved characters are selected and discussed. This discussion covers evaluations of the students as to what kind of a person this character is. If possible, the teacher finds some letters from real characters and reads them to the class. Then she suggests that the pupils pretend that they are the characters discussed. They write letters to the pupils in the next room, or to each other.

Example: The teacher and students plan a unit around an imaginary (or historic) pioneer journey. They plan actual itinerary and select

positions on the school grounds to represent each stop. They decide upon and bring to school equipment needed on such a pioneer journey. Each day they go out on the school grounds and progress from station to station, experiencing as nearly as possible actual problems of the pioneers.

As the unit progresses toward completion the individuals write letters to their families at home, telling of experiences along the trail.

8

FORMAL CORRESPONDENCE: BUSINESS LETTERS

Kindergarten

EXPECTED READINESS

The child
... is aware of mail coming into his home.

OBJECTIVES

The child will
... begin to understand that people can communicate across distance by writing letters.
... realize that some letters come and go to people he knows.

LEARNING EXPERIENCES

1. To understand that people can communicate across distance by writing letters.

Example: When the teacher is ready to order some special equipment for the class, she can have the children look at it in the catalogue and help decide if this is exactly what they want.

Then she may talk over how they are going to get it. She should elicit the idea that a telephone call might be too expensive and the other person might not get down all the information. On the other hand, if the class writes a letter, the person will have all the information in front of him. What do the children think they should say in the letter? What is the item called? Does it have an identification number? Are there additional parts they want? Where should

the manufacturer send it? How will the class tell the maker that it will be paid for?

The teacher will write the letter the class dictates and show it to them before it is mailed. Show them on a map where it is going and how long it will probably be before they can expect the equipment.

As a follow up, ask children to see from how far away comes some mail to their homes.

2. To realize that some letters come and go to people he knows.

Example: Have children bring pieces of mail they have received, such as birthday greetings, which they can share with the class.

Have them also talk about what mail comes to their home that directly affects them, such as electric and fuel bills. Note that these come from people they do not know.

Make the simple distinction at this point that if a letter comes from someone known, the chances are that it is a personal, friendly letter. If from someone unknown, then it is probably a business letter.

FORMAL CORRESPONDENCE: BUSINESS LETTERS

First Grade

EXPECTED READINESS

The child

- ... understands that people can communicate across distance by writing letters.
- ... realizes that some letters come and go to people he knows.

OBJECTIVES

The child will

- ... understand that he can receive and send letters to someone unknown to him for special reasons, usually involving his wanting something.
- ... recognize that formal language is used in business writing.
- ... recognize what is included on the envelope and why.

LEARNING EXPERIENCES

1. To understand that he can receive and send letters to someone unknown to him for special reasons, usually involving his wanting something.

Example: As the class studies various community helpers, the children can dictate a letter asking the chief of police to send someone to speak to them.

They will need to find his name, his form of title, his address. They discuss what they wish him to do for the class, and the time and place he will be asked to visit. They may wish to invite him for lunch.

When the decisions have been made, the teacher writes on the board or a chart as pupils dictate the message. She places the formal heading on the letter, with little explanation, but it is read as an essential part of the letter.

The teacher will follow up by showing the finished letter to each child so that he can realize his part in its creation. Then the class can discuss the envelope. (See LEARNING EXPERIENCE 3.)

2. To recognize that formal language is used in business writing.

Example: Consider all the different things one might say to the police chief. Discuss why it is not appropriate to address him by his first name, or to joke in the message, or to sign the letter "love". Help children to see the situation as a business one, therefore usually more formal in the words chosen.

3. To recognize what is included on the envelope and why it is used.

Example: Show class the envelope with the school's printed return address. Ask questions to bring about the understanding that the return address serves at least two purposes: it helps the receiver know who has written him, and if the letter should become lost, the post office will know where to send it back. Help children realize the courtesy of the correct address and return address to the receiver and its usefulness to the postman and the postal system.

Check their understanding of why letters are stamped: payment for the service of delivery. Discussion may result in interest and investigation of the postal system.

Mail the letter to the police chief and build anticipation of the reply by referring to the letter, asking the children when they

think it will come or what they might see addressed to them today.

Note: Of course the community helper may be any individual with whom the children could experience the same kind of writing. The class may want to invite a local author to speak to them about his books, or a parent with a special talent or collection to share that with the class.

FORMAL CORRESPONDENCE: BUSINESS LETTERS

Second Grade

EXPECTED READINESS

The child

- ... understands that people, known and unknown, can communicate across distance by writing letters.
- ... recognizes that business correspondence is for special reasons usually involving wanting something.
- ... recognizes that formal language is used in business letters.
- ... recognizes what is included on the envelope and why.

OBJECTIVES

The child will

- ... understand that practical writing includes filling in forms as well as writing a business letter.
- ... understand that a business letter can go to an organization as well as to an individual.
- ... understand that the individual may be known but the situation is business-like and requires a business letter.

LEARNING EXPERIENCES

1. To understand that practical writing includes filling in forms as well as writing a business letter.

Example: Instead of the teacher's filling out the personal records of each child, mimeograph non-confidential portions for the

children to fill in. This will provide practice in following directions and in knowing their own addresses, birth dates, etc. Help them to realize that the order of information usually desired is name, address, birth date. Some of this will carry over to correct placement of name on their school work.

Example: As children join school organizations or the Cub Scouts, Brownies, Blue Birds, etc. help them fill in information blanks for themselves rather than sending them home. Parents and teachers are persons for reference, but they do not need to learn these skills.

2. To understand that a business letter can go to an organization as well as to an individual.

Example: There are many occasions throughout the year when the teacher would like to send away for free or inexpensive materials for classroom use.

Below is a list of such suppliers. When the occasion does come up, have the children form small groups to decide how to order the materials. The teacher makes the final copy of the letter showing it to the children. All the aspects of this kind of writing are reviewed.

References

Miller, Bruce, Sources of Free and Inexpensive Teaching Aids. Riverside, California, (P.O. Box 369)

Pepe, Thomas J. Free and Inexpensive Educational Aids. New York: Dover Publications, Inc.

Sources of Free and Inexpensive Educational Materials by Field Enterprises. Chicago: Educational Division, Merchandise Mart Plaza.

3. To understand that the individual may be known but the situation is business-like and requires a business letter.

Example: A child's father may be engaged in some business relevant to a unit of study. The children can compose a request of a tour or invite him to visit the class. The whole class should do the writing with perhaps the particular child as chairman to supply correct title and address.

Example: There may be various occasions to communicate with the principal about having permission to build a certain kind of booth for Halloween, or take a certain field trip, or a request to make a special display for the hall. Children should be helped to understand that having written permission avoids misunderstandings in case someone else wants to do the same thing at the same time.

FORMAL CORRESPONDENCE: BUSINESS LETTERS

Third Grade

EXPECTED READINESS

The child

- ... understands that people, known and unknown, can communicate across distance by writing letters.
- ... recognizes that business correspondence is for special reasons, usually involving wanting something.
- ... recognizes that formal language is used in business letters.
- ... recognizes what is included on the envelope and why.
- ... understands that business correspondence includes filling in forms as well as writing a letter.
- ... understands that a business letter can go to an organization as well as to an individual.
- ... understands that the individual may be known, but the situation is business-like, and requires a business letter.

OBJECTIVES

The child will

- ... identify many different practical writing situations that call for the same care as given business letters.
- ... recognize that it is the needs of the post office that developed present practices for writing addresses and buying stamps.
- ... understands what is relevant to include in formal writing.

LEARNING EXPERIENCES

1. To identify many different practical writing situations that call for the same care as given business letters.

Example: Assign every child in the class to some small group of not more than five children. Tell the committees that one will be responsible each week for making a series of posters announcing coming classroom events for the next week. The information will usually be factual concerned with work scheduled in science, social studies, math, reading, and other content areas. These posters could be presented by the committee as a whole at the first of the week or one each day by a member of the committee. Making these will reinforce the need for clear statements that are to the point.

Example: If there are Easter classroom activities, the teacher may wish to hide eggs, one per child, and then give each child his set of detailed instructions in order to find it. The teacher can warn the children ahead of time to anticipate finding their own by following the directions. She may encourage the children to hide something from her and make up directions so that she can recover it quickly. Perhaps the small groups could take turns doing this.

2. To recognize that it is the needs of the post office that developed present practices for writing addresses and buying stamps.

Example: Have small groups talk about visiting the Post Office beyond just going in to mail something. Help them decide what they would like to see. Then they are ready to write the post master to request a guided tour. When they go, they may take along any personal correspondence which is ready for mailing except for the stamp in order to make the purchase there and to find where to mail it.

After their visit, provide time for the children to discuss what impressed them. The children may present a sketch of what happens to a first class letter mailed in the same town, the journey of an air mail letter to a distant city, and the adventures of a package coming into their city for someone's birthday.

Help them to find out what they can do if the post office is closed for the day and they want to send a heavy letter but do not have stamps. The stamp machines in the post office give the correct stamps plus any change which may be left whereas stamp machines in private businesses keep the change as part of their expenses. The post office also provides a scale in order to know how much postage to put on the letter.

3. To understand what is relevant to include in formal writing.

Example: The children will have been using the proper form of a business letter, but they need to understand the rationale of courtesy in providing information for the receiver by including particular items. Study a model letter and discuss the importance of each part.

	HEADING	{ Street address City, State Zip Code Date
Name of person or company Street address City, State Zip Code	}	INSIDE ADDRESS
Dear title and name:}		
MESSAGE:		
.		
.		
COMPLIMENTARY CLOSE	{Yours truly,	
SIGNATURE	{Your name	

If the children put themselves in the place of the person getting the letter, then they can imagine the first thing anyone wants to know is who the letter is from. The heading lets them know where, but the signature tells from whom. The complimentary close is polite and leaves the receiver with a good feeling about the sender.

Example: Whenever the next real need for formal correspondence arises, review the form and then develop the understanding that the letter should be short, clear, and to the point.

To develop the idea of what is relevant further, mimeograph a long, rambling letter. Cut it into pieces that would include all the proper parts with the message divided into single sentences. Instruct the children to take their sets of scrambled sentences, and try to construct the clearest letter possible. They may not want to use all of the sentences you give them.

When they have done this, ask for volunteers to share their letters and see how much agreement there is. The composition will naturally vary, but the distinction can be made about what content is included in formal writing.

An example of a letter that might be mimeographed and distributed to the children is the following:

1762 West Third Avenue
Atlanta, Georgia 30301
June 20, 1968

Mr. Herman Porter
Acme Lumber Company
4300 O'Farrell Road
Atlanta, Georgia 30309

Dear Mr. Porter:

I just got a dog, and I want to build a house for him. My dad has the plans and will help me. Would you please deliver ninety feet of board, 8" x 2", cut into three foot lengths? We will also need eighteen square feet of roofing paper and ten dozen shingles. Jackie is going to have the best dog house in Atlanta. He is such a cute dog, just a young Beagle, and he will love his new home.

We will be home all day Saturday to receive the materials. My father will pay you when the things are delivered.

Thank you for your help.

Yours truly,

Michael Harris

STORIES AND PLAYS

Kindergarten

EXPECTED READINESS

The child

- ... is familiar with some stories and nursery rhymes.
- ... is familiar with cartoons, puppet shows, and dramatizations appearing on the television.
- ... understands time in terms of night and day, a short time and a long time.
- ... understands place differences in relation to his own world and the people and activities in it.
- ... creates fantasies and engages in role-playing.

OBJECTIVES

The child will

- ... become aware of the importance of the sequence of events in stories.
- ... become aware of the relationship between time and mood in stories.
- ... learn to associate place with events in stories.
- ... be able to describe people through language and through role-playing.

LEARNING EXPERIENCES

1. To become aware of the importance of the sequence of events in stories.

Example: Tell the story of "Goldilocks and the Three Bears" and discuss the relationship of the sequence of the bears' discoveries of

things out of order in their home to the sequence of Goldilocks' activities in the bears' house.

(1) Then rearrange the order of Goldilocks' eating porridge and sitting in the chairs and ask the children what the bears should do when they come home.

(2) Rearrange Goldilocks' activities so that she naps before she eats porridge; ask the children what they think might happen when the bears return.

Example: After the children have heard the story of "Snow White," ask them what would have happened to the story if Snow White had thrown the apple in the trash can.

Example: When the group goes on a field trip, discuss the order of events for the trip with the children, both when planning the trip with them and when talking about it afterwards. After the field trip is completed, the class discusses the steps of the journey and then draws or paints pictures to represent those steps; these pictures may then be used to make a bulletin board, poster, or scrapbook of the trip.

2. To become aware of the relationship between time and mood in stories.

Example: Read or play a recording of "Wynken, Blynken, and Nod"; allow the children to talk about the cues which make them know that the time setting of the poem is night. How does this poem make them feel about night?

Example: Ask the children to talk about the events at home in the day time and at night.

(1) Make a scrapbook of the people who come to the house in the day time, such as the milkman, the postman, children who come to play, neighbors who come to have coffee.

(2) What is different about the activities of the family at night and during the day.

3. To associate place with events in stories.

Example: List the places which are familiar to most of the children (grocery store, post office, friend's house, the school, grandmother's house); discuss what is "special" about each place. Tell stories about each and note that different things happen at different places.

Example: After reading Virginia Burton's The Little House, ask the children to talk about the differences between the city and the country and the characteristics of each which cause the little house to feel the way it does.

4. To describe people through language and through role-playing.

Example: Work with the children to help them learn how to describe familiar people in terms of distinguishing characteristics.

Grandmother--What color is her hair? Does she dress differently from your mother? Does she have a feature that is a family characteristic (long nose, dark eyes, pointed chin)? Are her habits different from yours or your mother's (takes naps, goes to bed early, etc.)?

After discussion of this nature, arrange for the children to draw these people or play the roles, in situations they create, of the people they have talked about.

References

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STORIES AND PLAYS

First Grade

EXPECTED READINESS

The child

- ... is familiar with some stories and nursery rhymes.
- ... is familiar with cartoons, puppet shows, and dramatizations appearing on the television.
- ... understands time in terms of night and day, and in terms of length of time.
- ... understands place differences in relation to his own world and the people and activities within it.
- ... creates fantasies and engages in role-playing.

OBJECTIVES

The child will

- ... become aware of the importance of sequence of events in stories.
- ... become aware of the relationship between time and mood in stories.
- ... be able to see the significance of place in stories.
- ... be able to describe people through language and through role-playing.

LEARNING EXPERIENCES

1. To become aware of the importance of sequence of events in stories.

Example: After reading a story with which the children are familiar, relate the events in a different order and discuss the effects

of rearranging them. What would have happened if the first of the three little pigs had built his house out of brick?

Example: Explore the effects of removing a key event from a story. If Cinderella's losing her slipper is removed from the story, how is the story changed?

2. To become aware of the relationship between time and mood in stories.

Example: Discuss the feelings about night in Myra Berry Brown's First Night Away From Home.

Discuss the time aspects of Myra Livingston's I'm Hiding. When playing a game, such as "Hide and Seek," does it seem that a very long while passes before one is found?

3. To associate place with events in stories.

Example: After reading Beatrice De Regniers' May I Bring A Friend?, discuss the humor brought about by placing animals in a royal palace; emphasize that location is as important as the characters in building this story.

4. To be able to describe people through language and through role-playing.

Example: After class discussion of family characteristics, such as dark hair and eyes, height, etc., each child dictates or writes a sentence describing someone in his family.

Example: Compare cartoon representations with photographs (Donald Duck with photographs of a duck, Dagwood with photograph of a man). Discuss the ways in which the cartoonist makes his drawings realistic although they are not exactly like the object. Using the descriptions of family characteristics which the children have done, ask children to draw pictures showing the particular characteristics that they have talked about.

Example: Ask the children to describe a postman, an astronaut, a teacher. Notice the characteristics that make them similar and those that make them different.

Allow the children to act as they think people would in a given situation: How does a mother look when she is angry? How does she speak? How does the teacher speak when the class is noisy? How does daddy look when he is sleepy?

References

- Brown, Myra Berry. First Night Away From Home, illustrated by Dorothy Marino. New York: Franklin Watts, Inc., 1960.
- de Regniers, Beatrice Schenk. May I Bring A Friend?, illustrated by Beni Montresor. New York: Atheneum, 1964.
- Livingston, Myra Cohn. I'm Hiding, illustrated by Erik Blegvad. New York: Harcourt, Brace and World, 1961.

STORIES AND PLAYS

Second Grade

EXPECTED READINESS

The child

- ... is aware of the importance of sequence of events in stories.
- ... understands that both time and place influence events in stories and the mood of stories.
- ... is able to notice characteristic features and mannerisms of familiar people.

OBJECTIVES

The child will

- ... understand that there is a relationship between the time in which a story takes place and the content and mood of the story.
- ... understand that there is a relationship between the place in which a story happens and the content and mood of the story.
- ... be aware that characters in a story may be presented in different ways and that some are more life-like than others.

LEARNING EXPERIENCES

1. To develop understanding that there is a relationship between the time in which a story takes place and the content and mood of the story.

Example: Read several stories that begin "Once upon a time...", "Long ago...", etc., and ask the children what these phrases mean. What kinds of characters are usually in stories that begin in this manner? How do these stories usually end?

Fables and fairy tales such as The Hare and the Tortoise, Cinderella

or The Glass Slipper, Rumplestilskin, and Puss in Boots illustrate this point. Discussion should include characters (princesses, fairy god-mothers, talking animals, etc.), the magical elements of the stories, and the endings.

After discussion about "Once upon a time..." stories, ask the class to decide upon some characters for their own story of this type. List these on the board and ask the children to tell or write their own stories, using these characters. Choose one of the stories to dramatize and involve the class in planning the presentation.

Example: Compare the time-settings of the several stories, such as Marjorie Flack's Wait for William, Carolyn Haywood's "B" Is For Betsy, Moore's The Night Before Christmas, Marcia Brown's Once a Mouse...A Fable Cut in Wood. Help the children decide upon the time of each story and the ways in which the time is indicated. Do all of the stories say when they take place? Do some of the stories happen in modern times? Do the pictures provide a clue about the time of the story? How do the artists know what kinds of pictures to draw?

Example: Further studies of stories may be used to indicate that time does not have to be stated as "196_", or "long ago."

For example, Gramatky's story, Little Toot, is centered around a storm; the poem, The Night Before Christmas, takes place on any Christmas Eve; settings of this sort provide a mood. How does the storm make the tugboat feel? How does it affect the reader? What words or expressions are used to affect the reader?

After discussion about time-settings which create particular feelings, ask the children to think of some times which create special feelings in them (for instance, storms, night, spring mornings); then have the children describe one of these times and the way it makes them feel.

Example: Examine several different works to see how long a period of time they cover:

- (1) A biography which covers a life time. How long is a lifetime?
- (2) A fictional story, such as Horton Hatches the Egg. How long does it take for the egg to hatch?
- (3) A fairy tale, such as Sleeping Beauty. How long does the heroine sleep?
- (4) A story from the reading book. How long would it take for this action to take place?

Do they all cover the same amount of time? Do they all state the extent of the period of time taken up by the action?

2. To develop the understanding that there is a relationship between the place-setting of a story and the content and mood of the story.

Example: Read a story, such as Jerrold Beim's Shoeshine Boy, in which the place-setting is vital to the story. Is this the only place in which the events of the story could have happened? Why is this a good setting for these events? Could the events have happened in another type of place?

Example: Read two stories in which the place-setting is important, but treated in a somewhat different manner; e.g., Robert McCloskey's One Morning in Maine and Golden MacDonald's The Little Island. Compare the kinds of things described. Are the same things emphasized in the description of the island and in the description of the morning in Maine?

Discuss things that are unique in the local community and plan a story around one of them.

Example: Compare Snow White and the Seven Dwarfs and Hansel and Gretel. Both take place largely in a forest; in both of these stories, the action begins outside of the forest and continues inside of the

forest. What kinds of people inhabit the forest? Do the magical events happen outside of the forest?

Example: Sometimes stories are funny because characters or events appear in places where they are not expected; for instance, there are several nursery rhymes in which this happens: "Peter, Peter, Pumpkin Eater" and "There was an old woman who lived in a shoe...". Children laugh when a dog comes into the school room because dogs do not go to school. After thinking of other things that are humorous because of the inappropriateness of the place-people relationship, choose one such event and plan a short skit around it. Present the skit to an audience.

3. To develop awareness that characters in a story may be presented in different ways and that some are more lifelike than others.

Example: Read several stories to examine the kinds of characters appearing in the narrative, such as:

- (1) Real people--biography or fictional biography, such as Ben and Me;
- (2) Children--fiction, such as Rosa-Too-Little, The Dragon in the Clock Box;
- (3) Adults--fiction, as Millions of Cats;
- (4) Witches, dwarfs, fairy godmothers, etc.--fairy tales, such as Cinderella;
- (5) Animals- fables, fairy tales, animal stories, such as The Hare and the Tortoise, Finders Keepers.

Which kinds of characters are more like people that the children know?

Which are not?

Compare several descriptions of characters in stories.

- (1) How is Cinderella described in the fairy tale? Does the story tell such things as the color of her hair and eyes, of her height? Does

this matter? Write a description of Cinderella. Compare the descriptions.

Does everyone think of Cinderella in the same way?

(2) How is Santa Claus described in The Night Before Christmas?

Is he described in more detail than is Cinderella?

Example: Read a description of a character from a familiar story without telling the children who is being described. Ask them to try to draw the character from the description. Compare the pictures. How are they alike? How are they different?

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"Sleeping Beauty" in Miriam Blanton Huber (ed.), Story and Verse for Children. Third Edition. New York: The Macmillan Company, 1965. pp. 296-298.

"Snow White and the Seven Dwarfs" in Miriam Blanton Huber (ed.), Story and Verse for Children. Third Edition. New York: The Macmillan Company, 1965. pp. 281-284.

STORIES AND PLAYS

Third Grade

EXPECTED READINESS

The child

- ... is aware of the importance of sequence of events in stories.
- ... understands that there is a relationship between the time in which a story takes place and the content and mood of the story.
- ... understands that there is a relationship between the place-setting of a story and the content and mood of the story.
- ... is aware that characters in a story may be presented in different ways and that some are more lifelike than others.

OBJECTIVES

The child will

- ... understand several ways in which the time in which a story takes place is indicated.
- ... understand several ways in which the place-setting of a story is indicated.
- ... understand that there are different kinds of characters in stories and that these characters may be presented in different ways.

LEARNING EXPERIENCES

1. To develop understanding that there are several ways in which the time in which a story takes place is indicated.

Example: Review the aspects of time in narrative presented in the second grade:

(1) What kinds of stories take place "Once upon a time...?"

(2) Do stories which take place "in 1966..." or "During the Civil War..." usually have magical happenings? Do they usually deal with real people or with people who could be real?

(3) If the action of a story takes place "During a terrible storm..." or "At night...", does it sometimes involve the sorts of things that can happen only at these times? Does the time influence the way the reader feels about these events?

Talk about a special time of the year, such as Christmas. How do you feel before Christmas? Do the days seem longer? Why? What special things happen before Christmas? How do these make you feel? What is special about Christmas Eve? How do you feel then? Does it pass as quickly as any other night? Write a paragraph about a holiday that you like, trying to include the events and feelings that make it a special time for you.

Example: If you wish to write a story which happens in 1967, but you want your readers to have to guess the time-setting, what are some clues that you could put in the story?

(1) What were some important events which happened in 1967 that you could refer to or include in your story?

(2) What were the styles of dress in 1967?

(3) What were the kinds of transportation used in 1967?

(4) Who were some important people living in 1967?

2. To designate several ways in which the place-setting of a story is indicated.

Example: Review those aspects of place-setting which have been studied earlier:

(1) What kinds of stories usually happen "In a far-off land...?"

(2) Are stories which take place "in Maine..." or "in New York City" more realistic than stories which take place "In a far-off land...?"

(3) What is the effect of putting characters in a place where they do not normally appear, such as telling about a giraffe who goes to see the king?

Example: Talk about your favorite places, such as a special "play place." Is this place special because of what you do when you are there? Is it a pretty place? Write a paragraph describing a favorite place; be sure to include the details which make it special.

Example: Sometimes stories do not state the place in which the action happens; how do movies and T. V. programs indicate the place-setting? List some things that let you know where a program is taking place, such as the way in which the characters talk (dialect), the kinds of clothes worn by the characters, the buildings (or lack of them), etc.

Think of some features of your area which could serve as clues that a story's events happened there:

(1) What is the geography of your area?

(2) Are there any particular products, either industrial or agricultural, which are produced in your area?

(3) What is the weather like?

3. To develop the understanding that there are different kinds of characters in stories and that these may be presented in different ways.

Example: Review the kinds of characters that have previously been noted:

(1) Real people, as in biography

(2) People who could be real, as in fiction

(3) People with special powers (elves, witches, fairy godmothers, etc.) in fairy tales

(4) Animals, realistically presented, as in fiction

(5) Animals who talk and act as if they were people

Example: Read a story that tells something about the life of a famous person, such as Abraham Lincoln by d'Aulaire. Then look in the encyclopedia to see what you can discover about this person. Does the information in the story you read agree fairly well with the information in the encyclopedia? Why do you think this is true? What does this suggest to you about writing about real people?

Divide the class into groups; each group decides upon five questions to ask the teacher about her life. These questions should glean important information and as much information as possible. Each group then takes the answers to these questions and writes a biographical sketch of the teacher.

Example: Compare several fairy tales to see what kinds of things you are told about the characters who have magical powers, such as fairy godmothers. Are they simply introduced and described as "kind" or "wicked" or "jolly," etc.? Do they talk in the story? Do you find any factual information that you could check in the encyclopedia?

In plays or movies, the characters are not introduced in the same way as they are in stories; there is no one who says at the beginning of a "Western," "This is Bill; he is a cowboy and he is a tough, mean hombre, who is going to rob a bank." Nor does anyone say of a character, "She is a beautiful princess." How, then, does the audience learn that Bill is a cowboy or that he robs a bank? What would you do if you were given the following list of characters and asked to make a play from them:

Jane, a princess who would be beautiful if she did not pout
constantly

Hilda, Jane's mother who tries to make Jane stop pouting

Joe, a frog who is really a prince under a spell

Mergatroid, a dwarf with magic powers

Demonia, the wicked witch who turned Joe into a frog

(1) What kind of people would you choose for each part?

(2) Can you think of simple costumes or props to indicate their roles?

(3) Can you describe appropriate facial expressions, tone of voice, and manners of walking for these characters?

(4) Decide together upon a story which uses these characters.

(5) Decide upon appropriate speeches (lines) and actions for these characters to act out the story.

(6) Act out a scene or a whole play using these characters.

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POETRY AS A WRITING FORM

Kindergarten and First Grade

EXPECTED READINESS

The pupil

- ... has had experience listening to poetry.
- ... has had experience with rhythm in songs.
- ... has imitated or devised sounds to suit an experience.

OBJECTIVES

The pupil will

- ... enjoy hearing poetry read.
- ... identify simple rhythm in poetry.
- ... express ideas in vivid language.
- ... participate in choral reading of poetry.
- ... contribute to group writing of poetry.

LEARNING EXPERIENCES

1. To enjoy hearing poetry read.

Example: The teacher frequently reads poetry to children. Variety in types of poetry is purposefully planned: rhyming and non-rhyming, narrative poems and nonsensical verse, etc. Before the reading, a background of understanding is given. Unfamiliar words are discussed before a poem is read so that meaning is not hidden. Illustration: The term "six month child" in Carl Sandburg's "Slippery" (5) might well

be explained within an introduction to the poem.

"This poem is about a wiggly, little baby, not even a year old. He is just six months old. The writer calls him a 'six month child'. Who has a baby at home? See if the baby in Mr. Sandburg's poem is like your baby when he has just had a bath."

2. To identify simple rhythm in poetry.

Example: The teacher leads children to tap, clap, or walk to the rhythm of a poem. At first the tap is on the accented syllables or words only. Mother Goose rhymes such as "Star Bright" (3) and other simple rhymes such as "The Squirrel" (2) are good selections for early experiences.

Later, loud taps are made on accented syllables and soft taps on the unaccented. A suggested poem for this type rhythm is "Mrs. Peck-Pigeon" (1).

3. To express ideas in vivid language.

Example: The teacher is sensitive to vivid language as it occurs in children's speech and rewards it in some way. A smile of appreciation, a remark such as "You said that well, John. Your words make me feel the cold wind," or writing the child's statement on chart paper to display in the room to be read again and again--these kinds of rewards are ways of showing respect to a pupil, ways of developing self-respect and self-pride in language well used.

Example: A story by a first grade boy offers opportunity to encourage vivid language and the opportunity to talk casually about poetic form at the same time. The story:

If I were A Kite
Bari Maddox

If I were a kite which
way would I go? I don't know.
Do you know? I wish you did.

The teacher says something of this nature to Bari, "You have captured the feeling of a freely moving kite, Bari! Your story tells it well. This really sounds like poetry. Let's write it as a poem."

Re-written on chart paper, Bari's story appears in this form:

If I Were A Kite
Barri Maddox

If I were a kite
Which way would I go?
I don't know.
Do you know?
I wish you did.

4. To participate in choral reading of poetry.

Example: Providing experience in choral reading for young children may be done by selecting poems with simple refrains. The teacher reads the poem once or twice, then asks the children to say a certain part with her. "The Mysterious Cat" by Vachel Lindsay (4) is well suited for this.

Example: The teacher leads pupils to experiment with choral reading. Illustration: The teacher reads a short poem such as Annette Wynn's "The House Cat" (6) several times, enough for the children to learn it and say it with her. Later, the teacher writes the poem on the board and asks, "If we read our poem and speak one word a little louder than the others, what word would it be? If we keep our voices very, very soft for some other words, which would be the soft words? Let's try it." Read in unison.

3. To contribute to group writing of poetry.

Example: Involving pupils in group writing may be done after an exciting sensory experience. The teacher elicits descriptive words, phrases, or statements from pupils, records them on the board and rearranges them in the form of poetry.

After the children watch and caress a kitten the teacher asks, "What is a kitten like? How can we describe our kitten?" Such responses as these are given:

He is soft.
 He purrs when he is happy.
 He is limber.
 His fur is yellow.
 And he has a pink tongue
 He meows when he's hungry.
 His claws are sharp.
 He scratches when he's mad.
 He likes to be fed.
 He likes to be petted and rubbed.

Looking at the responses of the children, the teacher comments, "We can make a poem out of the things you said." Later she copies the statements, rearranging lines to achieve cadence. The poem, copied on chart paper and illustrated by children, is read to them again and again and is called "our poem:"

Our Kitten

Our kitten is soft
 And limber,
 He is yellow
 And has a pink tongue.

He meows when he's hungry.
 He scratches when he's mad.
 He purrs when he's happy.

He likes to be petted
 And rubbed
 And fed.

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POETRY AS A WRITING FORM

Second Grade

EXPECTED READINESS

The pupil

- ... listens to poetry.
- ... experiments with language for vivid effect.
- ... identifies simple rhythm in poetry.
- ... participates in choral reading of poetry.
- ... participates in group writing.

OBJECTIVES

The pupil will

- ... enjoy poetry.
- ... purposefully choose pictorial language.
- ... expand experiences in choral reading of poetry.
- ... distinguish poetic form from prose form in literature.
- ... recognize poetic qualities in his own writing.

LEARNING EXPERIENCES

1. To enjoy poetry

Example: To encourage enjoyment of poetry, the teacher finds many opportunities to read poetry to children. Selection of poems is made to acquaint children with a variety of styles, to sensitize children to

sound patterns (rhyming, rhythm, alliteration, "run-on" sounds, "abrupt-stop" sounds, etc.), and to sensitize them to expressive vocabulary. The prime purpose for reading is enjoyment. Only casual reference is made to style, sound-patterns, etc. Children should frequently see a poem as it is read. It is important for them to see the words and the lines as the teacher phrases them. Children are thus led to read poetry as thoughts, not as lines. They are led to accept variation in form as they see many varieties. "Skipping Ropes" by Dorothy Aldis (1) and "Merry-Go-Round" by Dorothy W. Baruch (2) are examples of variety in line arrangement.

Example: Variety in sound patterns may be found as children are led to compare the sound patterns in poems. The regular and frequent "stopping places" in Vachel Lindsay's "The Little Turtle" (7) are quite different from the run-on thoughts in "The Hen" by Elizabeth Maddox Roberts (9).

Attention may be called to the fact that within one poem there may be abrupt stops and run-on thoughts. An illustration of this is "Wild Animals" by Elizabeth Fleming (5).

Example: Children enjoy repetition in poetry. The teacher sometimes calls attention to repeated initial sounds (alliteration). Illustrations occur in "Wild Animals" by Elizabeth Fleming (5)
 "The Falling Star" by Sara Teasdale (11)
 "The Sea Shell" by Amy Lowell (8)

Example: Occasionally the pupils and teacher may play with rhyming. One person begins a statement, another finishes, making the last word rhyme with a previously used word. Illustrations.

I lost my ball
 in the _____.

He ate so much cake
he had a _____.

These are called rhymes, not poems. The game is followed with a discussion of the fact that some writers use rhyme in poetry. The teacher reads a poem (and calls it that) in which rhyme is easy to hear. Read Robert Louis Stevenson's "My Shadow." (10). Follow this with the reading of another poem, called a poem also, in which there is no rhyming. An illustration is "Mountains" by Ann Nolan Clark (3). The teacher leads pupils to see that rhyme may or may not be found in poetry.

2. To purposefully choose pictorial language.

Example: The teacher asks pupils to feel an object inside a paper bag then describe the way it feels in one's hand and ask another to guess what it is. Objects may be such things as a stiff bristle brush, a glass marble, a pine cone, or a few links of chain.

Example: The teacher leads pupils to write "word pictures" of the weather on a rainy day, a very windy day, or a snowy day. Discuss such things as these: What words or phrases can you think of to describe the way the clouds look? How does the wet ground feel to your feet when you walk in such rain as this? What do birds do in this kind of weather? How does the postman or the traffic policeman feel in such rain? How does a mud-puddle look when you step in it? How do your shoes look?

Example: Ask children to describe such things as these:

- (1) Sounds we hear at night
- (2) The way one looks when he gets out of bed in the morning
- (3) The taste of a food one really likes

3. To expand experiences in choral reading of poetry.

Example: The teacher selects a poem which children themselves can read. She reads it first, then all read it together. Children and teacher discuss varying plans for choral reading of the poem and try several methods:

- (a) Reading the whole poem in unison, some lines slowly, others more rapidly
- (b) High voices reading some lines, low voices reading others
- (c) One or more children reading certain lines as solos, other children reading remaining lines as a chorus, responding to the soloist(s)

Examples of poems which are adaptable to variety in choral reading are "Mice" by Rose Fyleman (6) and "Doorbells" by Rachel Field (4).

4. To distinguish poetic form from prose form in literature.

Example: Plan a "poetry time" in which pupils group themselves and read poems to each other.

Example: Mimeograph a short story and a short poem with punctuation included but without margins and indentations. Ask children to decide which of these is the poem. Discuss the "clues" which help them decide. If pupils have trouble making the decision, read the two selections aloud. Let the children hear the teacher's voice phrasing the words and sounding the rhythm.

5. To recognize poetic qualities in one's own writing.

Example: The teacher elicits group writing which will likely result in a poem. This is begun with a common shared experience which provokes feeling and talking. Illustration: After popping and eating popcorn in

the classroom the teacher asks: "Suppose there was someone who had never seen popcorn. How would you describe it to him? How would you tell about the popping? The way it tastes? The way it looks?"

As pupils talk, the teacher records their statements on the board:

"Little yellow seeds pop open and swell up."

"They turn inside out and are white inside."

"You put butter and salt on it and oh, it's good!"

"You can hear them pop."

"You can see them jumping and dancing."

"They would jump out of the pan if you moved the cover."

"Popcorn is as white as snow."

"Heat causes it to swell up and open. It goes pop! pop! pop!"

"It looks like bumpy white moth balls."

"It tastes like popcorn. It's buttery and salty and poppity tasting."

Later the teacher copies the statements in poetry form. She calls it "Our Poem":

Popcorn

Little yellow seeds
Swell up,
Pop open,
And turn inside out
When they are heated.
You can hear them,
Pop! pop! pop!
You can see them dancing and jumping,
Pop! pop! pop!

Popcorn is as white as snow,
Like bumpy mothballs.
It tastes like popcorn,
Buttery,
And salty,
And poppity tasting.
Oh! It's good.

Example: The teacher raises the blinds to the top of the windows and asks pupils to "look at today." She says, "Let's write a poem about today. Who can think of a beginning?"

The teacher writes thoughts on the board as they are given:

"Today is gray and cloudy."

"It is cold."

The teacher interrupts to ask, "What kinds of things do you like to do on a day like this?"

"I like to stay in the house."

"I like to watch T.V."

"I like to play with puzzles."

"I like to play dolls."

"At home we make a fire in the fireplace on days like this. Daddy reads the paper. Mama sews on buttons. Jeanie and I watch T.V."

The teacher asks, "Can we call this a T.V. watching day'? 'A sewing day'? 'A reading day'?" She re-writes on another part of the board:

Today is gray and cloudy.
It is cold.
It is a stay-in-the-house day,
A T.V.-watching day,
A puzzle-working day,
A reading day,
A doll-playing day,
A sewing day,
A sit-by-the-fire day.

The teacher reads this to the pupils and elicits their thinking about it: "Do you think we have too many 'A's' and too many 'day's' in our poem? Let's read it together and see. Which ones can we leave out?" Revise and elicit more thinking for an ending of the poem:

"Do we need another line or two to tell our feelings about such days as this? Do you like gray, cloudy days?"

"I like them, but not a lot of them."

"I like sunny days best, but these are sort of good."

"Gray days are different from sunny days. I miss the sun."

The teacher interrupts to suggest, "Let's read the whole poem again and try these statements as endings. Let's see if any one of them seems to help the poem end."

The pupils select an ending and a title. The final version, copied on chart paper, appears in this form:

Gray Day

Today is gray and cloudy.
It is cold.
It is a stay-in-the-house day,
A T.V.-watching,
Puzzle-working,
Reading,
Sewing,
Doll-playing day,
A sit-by-the-fire day.

I like gray days,
But not a lot of them.
I miss the sun.

Example: The teacher is sensitive to poetic elements which appear in children's writing (rhythm, alliteration, personal feelings, etc.), and copies their prose as poetry. The teacher points out what she is doing: "This sounds like poetry! Let me show you how to write this in the form of a poem."

Ricky's story "Outer Space" in the original was this:

Outer Space

Space is an empty place in the clouds. Space is a place of quietness. There is nothing in it but four things we know of: 1. Sun 2. Black Sky 3. Stars 4. the Planets.

Re-written on chart paper, Ricky's story is called a poem:

Space is an empty place
In the clouds.
Space is a place
Of quietness.
There is nothing in it
But sun,

Black sky,
Stars,
And planets.

Example: The teacher re-writes prose as poetry when poetic elements are found in the prose. Misspelled words are corrected in the copying. Changing the form from prose to poetry is not done to discourage the writing of prose, nor to imply that poetry is "better" than prose. It is done only to acquaint pupils with poetic form and with the personalized expression of thoughts as they appear in poetry.

Terry's story of a mocking bird reflects his feelings, his emotional reaction. This is a characteristic of poetry and may well be rewritten as a poem. The original story was this:

The Malkin Bird

The Malkin bird is my favorite bird. I like the bird becose it sing better than any other bird to me.

If I was to be a bird I would be a Malkin bird.

And I would bulid my nest by a worm hold in a chere tree.

Any when my wife had babys I would get (up) late in the night to catch worms.

Re-written:

The Mockingbird

The mockingbird
Is my favorite bird.
I like it because it sings
Better than any other bird
To me.

If I were a bird
I would be a mockingbird.
I would build my nest
By a worm hole
In a cherry tree.
When my wife had babies
I would get up
Late in the night
To catch worms.

3

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Illustrations cited in the references were written by children and have not been previously published.

POETRY AS A WRITING FORM

Third Grade

EXPECTED READINESS

The pupil

- ... listens to poetry.
- ... purposefully uses pictorial language.
- ... participates in choral reading of poetry.
- ... distinguishes poetry from prose in literature.
- ... has an initial understanding of poetry as a writing form.

OBJECTIVES

The pupil will

- ... enjoy and appreciate poetry.
- ... use language for effect.
- ... participate in choral reading of poetry.
- ... recognize poetic qualities in his own writing.

LEARNING EXPERIENCES

1. To enjoy and appreciate poetry.

Example: The teacher makes available much poetry which the pupils themselves may read. In addition to this, the teacher finds frequent opportunities to read poetry to pupils, extending their acquaintance with variety in form. Poems read to pupils are frequently duplicated

or written on chart paper in order for children to see line arrangement, capitalization, punctuation, internal rhyme, etc. as the poem is read. A suggestion for variety in line arrangement is "There Once Was a Puffin" by Florence Page Jaques (3). A suggestion for illustrating unusual arrangements for rhyme as well as variety in line arrangement is "The Little Kittens" by Eliza Lee Follen (1).

2. To use language for effect.

Example: The teacher plans experiences, and capitalizes on those which occur, to stimulate mental and emotional reactions: An animal (rabbit, monkey, chicken, raccoon-something other than the pets at home) is brought to the classroom for the day. It is watched, touched, smelled, listened to, and talked about. Finally, after much observation of the animal, the children are asked to write about it and include in the writing some word pictures so that those who read about the animal will almost see it. Share the writing with another class group.

Example: Pose questions about things all children know. Ask them to write answers?

What is night like?

How do cornflakes feel in your mouth when you eat them?

What is peanut butter like? How does it look? How does it taste?

How does it feel in your mouth?

How does it feel to be sleepy?

Example: Take the class to the cafeteria just after lunch is over. Listen to the sounds of dishwashing, of cleaning; watch the workers--do they work quickly or slowly? Smell the smells. Can you smell the soap suds? The left-over food? Find out how the tables, chairs, and floor look just after lunch.

Come back to the classroom and write a description of "cleaning up after school lunch."

3. To participate in choral reading of poetry.

Example: A single poem, read first by the teacher, may be read in many ways by the children. Experiment in grouping like voices for a "verse choir." Try solo parts, choosing different children for the various solo parts.

The poem "Jingle Jangle" by Zhenya Gay (2) is adaptable to many reading arrangements. Children are encouraged to suggest and try reading arrangements.

4. To recognize poetic qualities in one's own writing.

Example: The teacher uses the writing of a pupil in the class as a basis for discussion about writing forms. A story is duplicated as it was written originally and as it has been re-written in poetry form. The teacher discusses with the children the differences between story form and poetry form as shown in the two versions:

(a) The original story:

A Spring Story
Edith Barnes

I was walking through the forest one day. I wanted to know who spring was. I asked a bird if she knew who spring was. I asked a bunny and a squirrel and a deer. But they didn't know.

I went on through the forest. I met a raccoon. He said spring was beautiful. She had flowers so sweet. With so many colors you wouldn't believe. She smelled so sweet and fragrant.

I ran back through the forest and told the bird, the bunny, the squirrel, and the deer who spring was.

(b) Re-written in poetry form:

A Spring Story
Edith Barnes

I was walking through the forest
one day.
I wanted to know who Spring was.
I asked a bird
If she knew
Who
Spring was.
I asked a bunny,
And a squirrel,
And a deer,
But they didn't know.

I went on through the forest
And met a raccoon.
He said Spring was beautiful,
With flowers so sweet,
With so many colors
You wouldn't believe.
She smells sweet and fragrant.

I ran back through the forest
And told the bird,
And the bunny,
And the squirrel,
And the deer
Who Spring was.

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Illustrations not cited in the references were written by children and have not been previously published.

FACTUAL REPORTING

Kindergarten

EXPECTED READINESS

The child

- ... knows a variety of facts and uses appropriate forms to state them.
- ... distinguishes between fact and fantasy.

OBJECTIVES

The child will

- ... develop ability to distinguish between factual and imaginative representations.
- ... develop the ability to report facts in chronological order.

LEARNING EXPERIENCES

1. To distinguish between factual and imaginative representations.

Example: After reading several talking-beast fables and animal stories to the class, discuss the realistic and imaginative elements in the modes of action and communication exhibited by the animal characters. Illustrate the realistic basis for the animals' use of speech through a discussion of the non-linguistic communication systems used by such life-forms as birds and bees. Compare an author's manipulation of such events as the groundhog's hibernation or the snake's shedding its skin with descriptions of these events as they occur in nature.

Example: Make a collection of pictures and illustrations of animals engaged in various activities and decide whether or not the actions represented are plausible.

2. To develop the ability to report facts in chronological order.

Example: As children discuss the events of a field trip or other class project, emphasize the order in which these events occurred. On a chart or flannel board, arrange sequentially pictures representing each step.

Example: Before beginning such activities as arranging for mid-morning lunch or preparing for recess, discuss the steps involved and the need for carrying them out in order.

Example: Ask the children to arrange a group of pictures or cartoons in a story sequence and tell the story.

FACTUAL REPORTING

Grade One

EXPECTED READINESS

The child

- ... distinguishes between fact and fantasy.
- ... reports facts in chronological order when suitable to his purpose.

OBJECTIVES

The child will

- ... extend his ability to distinguish between fact and fantasy.
- ... prepare factual reports, oral and written, of his own experiences.
- ... plan observations for the purpose of reporting facts.
- ... allow his purpose for writing to determine material to be included or omitted.

LEARNING EXPERIENCES

1. To extend ability to distinguish between fact and fantasy.

Example: Read to the class And to Think That I Saw It On Mulberry Street by Dr. Seuss. What did the child really see? What did he imagine? Do you think the adult who heard this story believed it? Why?

Example: In stories read and heard, the children select the imaginary ones and extend their enjoyment of the fanciful through dramatization, artwork, or simple costuming, and through identifying the humorous elements introduced through imagination.

Example: From selections read and heard, children restate the facts involved. The teacher may write their statements on the board or on a chart. As they are able to write their own papers, the teacher continues to lead them in decisions about material to include and appropriate vocabulary for them to copy.

2. To prepare factual reports, oral and written, of his own experiences.

Example: The children make oral reports of incidents at home, on the way to school, at play, on trips, with the teacher recording what is said by the child to the group. As the child's speaking and reading skills develop, the teacher records an event dictated to her by an individual child. The child then shares his report with other children. In this way, a child puts together a composition which is as sophisticated as he is able to make without being hampered by his difficulties in writing.

Example: Provide opportunities for children to describe places they have visited. Write on the board the new words related to the experience; then, with the children's help, record the information on a chart.

Example: A child whose family has moved into a new house reports his experience in watching the movers load and unload the truck and place the household goods in a new house.

Example: A child who is allowed to help his father with repair work at home has a wealth of information about tools and their use which he can share with the class.

3. To observe for the purpose of reporting facts.

Example: Plan a walk around the school. Decide upon specific objects or events the children will notice. Record as accurately as

possible their observations.

Example: Plan a simple experiment with seeds. Plant some in unfertilized soil, some in fertilized. Observe the differences in growth at planned intervals and record on charts.

4. To decide what to include or omit in a report according to the purpose for writing.

Example: On the week-end a child takes a trip with his family to the mountains and tells about the trip. The factual content is centered upon the bear and the cubs he saw. The children help him to decide upon the part of the experience for the written report and to shorten the account of the trip and his other experiences.

FACTUAL REPORTING

Grade Two

EXPECTED READINESS

The child

- ... distinguishes between fact and fantasy.
- ... reports facts in chronological order when suitable.
- ... reports his own experiences in oral or written form.

OBJECTIVES

The child will

- ... begin to report science experiments in simplified problem-solving form.
- ... begin to use sources to find answers to his questions.
- ... begin to follow explanations and to give sample directions and explanations.

LEARNING EXPERIENCES

1. To report science experiments in simplified problem-solving form.

Example: Place an uncovered jar of water and a tightly covered jar of water, containing equal amounts, where the children can observe them over a period of two weeks. Have the children state the expected outcome of the experiment, then compare the actual results with the expected results. Use the following questions as a guide in setting up and in reporting the experiment:

1. What do we want to know?

2. What do we know?
3. What can we do to find out?
4. What happened?
5. What did we find out?
6. What did we learn from this?
7. What else would we like to find out?

2. To use sources to find answers to questions.

Example: When children have questions in science or other areas have them use several texts in the classroom to check answers. Give specific questions that can be answered from reading.

3. To follow directions and to give simple explanations and directions.

Example: Have the children give directions to the cafeteria or to the library noting carefully the sequence in which a stranger will need the information.

Example: Have the children explain how to add or subtract as they are working a problem on the board. Have them read a word problem and tell how to solve this problem.

Example: Give directions for such activities as preparing paint mixtures, completing an assignment, or beginning a new project to be carried out by the children as a group or individually.

Example: In a game situation, give several directions at one time to be accomplished by the individual. For example, the child may be directed to put a book on the floor, carry a pencil to the teacher, write his name on the chalkboard, and then return to his desk.

FACTUAL REPORTING

Grade Three

EXPECTED READINESS

The child

- ... can report some factual material in written form.
- ... knows how to use some sources to find answers to his questions.
- ... follows simple directions and explanations and can give simple directions and explanations.

OBJECTIVES

The child will

- ... continue to develop understanding by use of problem-solving techniques.
- ... begin to distinguish opinions and ideas from facts.
- ... begin to make simple outlines for writing stories and reports.
- ... develop a simple form of note-taking.

LEARNING EXPERIENCES

1. To extend understanding by use of problem-solving techniques.

Example: Have children perform simple science experiments and write these up under headings of: What I want to know, what I know, what I can do to find out, what happened, what I learned, what else I would like to know.

2. To distinguish opinions from fact.

Example: Read "The Garter Snake" from Hop, Skip, and Fly by Irmengarde Eberle; then read "The Garter Snake" from Our Small Native Animals by Robert Snedigar. Have the children discuss which is factual and which is altered to make a good story.

Example: Study the weather report. Let the children find out how the weather man predicts the weather. Is this a fact until it happens? Is it a valued opinion? Why?

3. To make simple outlines for writing stories and reports.

Example: Use the questions under Learning Experiences, Objective 1 as an outline for several factual reports composed by the group.

Example: Use outline form for a chart to show how to check out books from the library.

Example: Outline directions for playing a simple game like Tag or Hide and Seek.

4. To develop a simple form of note-taking.

Example: Have the children listen as you read paragraphs about a subject as The Sun: Our Nearest Star by Franklyn M. Branley. Have them state the main idea of each paragraph or of larger units. From these simple notes have them relate the information.

THE DEVELOPMENT OF VOCABULARY

DEFINITION

Kindergarten and First Grade

EXPECTED READINESS

The child

... understands that a word stands for something.

OBJECTIVES

The child will

... understand that words have meanings which can be told to others.

... define by dramatizations and illustrations accompanied by verbal explanations.

... categorize, grouping familiar words according to meanings.

... recognize that figurative use of language enhances meaning.

LEARNING EXPERIENCES

1. To understand that words have meanings that can be told to others.

Example: In classroom conversation, the teacher frequently asks the question, "What do you mean by that?" and listens to the answer. She encourages pupils to ask the same question.

Example: Before reading a story to pupils, the teacher explains the meanings of unfamiliar words to the children.

Example: After reading a story, select one or two words whose meanings may be found from the context. Ask such questions as these: "Do you remember this part of the story? 'As the rain seeps into the warm earth seeds begin to grow.' What do you think the word seeps means?"

2. To define by dramatization and illustrations accompanied by verbal explanations.

Example: Play "What is it?" One student asks another, "What is a ball (box, bicycle, etc.)?" The answering pupil must explain as though the questioner had never seen a ball.

Example: Play a game pretending to be a foreigner. "I have just moved here from Japan (Germany, India, etc.). I don't know all of your language. What do you mean by the word up (down, into, across, etc.)?" The responding pupil may show his meaning in some way, but he must also tell his meaning.

Example: Play "Word Hunt." The teacher gives a meaning (and calls it a meaning). Pupils try to think of the word which signifies the meaning: What is the word for a shiny around red fruit? (apple)

What is the word for steps that go from one floor of a house to another? (stairway or stairsteps) What is the word that means a kind of food, baked in the oven, covered with icing, and eaten for dessert? (cake)

3. To categorize familiar words according to meaning.

Example: Using pictures of objects, or real objects, the kindergarten teacher or teacher of early first grade asks pupils to sort these in certain ways: pictures of foods in one pile, pictures of trees in another, homes in another, buildings other than homes in a fourth stack, etc.

Example: Toward the end of the year the first grade teacher asks pupils to categorize word-cards or words written on the board. Rearrange the words under such headings as these: (1) Words that mean play; (2) Words that mean school work.

jump
read
write

hop
skip
count

run
draw
dodge ball

tag
music
science

Example: Group the words or phrases under these headings:

(1) Words for things which mean up; (2) Words for things that mean down.

over
above
below
floor

under
bottom of the sea
tree top
sidewalk

tree roots
the sky
housetop
ground

Example: Using a variety of colorful pictures of foods (meats, vegetables, desserts, etc.), the teacher asks children to select all the foods which may be eaten as desserts and name them so that she can make a list. She writes cookies, pie, cake, ice cream, etc., as children identify pictures by name. Above the list the teacher writes the word desserts and leads children into a discussion of that word, explaining that it means any one of the items listed. She asks, "If your mother says at dinner, 'Now I will bring your dessert,' will you know just what she is going to bring?"

Suppose you were eating out, in a restaurant, and you said to the waiter, "I would like a dessert, please," what do you think the waiter would bring? Discuss the things the waiter might bring and stress the fact that they are all desserts. Then discuss ways to be more specific in asking for what you want. Play with the idea of ordering a piece of pie, leading pupils to see that this is less general than the term dessert, but this term refers to many kinds of pie. A waiter would likely ask, "What kind of pie?"

Dramatize eating in a restaurant. Pupils order what they want; the waiter brings them pictures of the foods ordered.

4. To recognize that figurative language enhances meaning.

Example: After reading a story such as "The Three Little Pigs," discuss the story, asking such questions as these: "Can pigs really talk? Can a pig really build a house?" Elicit discussion leading pupils to conclude that writers often depart from the boundaries of reality in order to make a good story.

Continue discussion with the idea that we do this, too, in our talking. Ask pupils if they have ever heard anyone say, "It is as cold as ice today." "If I ate another bite I would pop!" "I'm so tired I'm about to die," etc.

Write on the board two statements: "It is as cold as ice today."
"It is very cold today."

Discuss the two ways of talking about coldness, one is true; one is not really true but makes us feel coldness.

DEFINITION

Second Grade

EXPECTED READINESS

The child

- ... understands that words have meanings which can be told to others.
- ... defines by dramatizations or illustrations accompanied by verbal explanations.

OBJECTIVES

The child will

- ... define by verbalizing and illustrating the verbalization.
- ... recognize a word as a member of a meaning class: categorize; match simple synonyms; select suitable meanings for simple homonyms; identify non-members of a category.
- ... recognize levels of abstraction.
- ... distinguish between figurative and literal language.

LEARNING EXPERIENCES

1. To define familiar words by verbalizing and illustrating.

Example: The teacher asks a specific question requiring definitions of something recently experienced: "What is a magnet?" Pupils' answers are written on the board. Discussion follows about the relevancy of answers given. The teacher concludes with this statement: "Let's write the meaning of the word magnet." On another part of the chalkboard she writes the word magnet and a simple but accurate definition derived from

pupil contributions altered by the teacher as necessary.

Example: After a field trip, while knowledge gained is still fresh in the minds of the pupils, the teacher asks them to help her list some of the names of things seen:

milking
milking machine
milk cans
dairy man, etc.

Summarize the listing by calling attention to the fact that we have words for things we see. Follow this with a discussion which leads to defining (and call it that!): "Who can define the word milking; who can tell what that word means?" Beside the term write a simple definition as it is agreed upon by the pupils. "Who can define the term milk can? What does that mean?"

Example: As pupils write science or social studies reports for kindergarten or first grade children, for the class newspaper, or for their own library table, alert them to the need for defining words which they use that others may not know. These words, with their definitions, may be written at the end of the report.

2. To recognize a word as a member of a meaning class.

Example: Pose a problem such as this: Suppose a windstorm blew the windows out of a grocery store and blew all the groceries off the shelves. It even blew the meats from those cases where they are kept! You are offered a job arranging the groceries if you can put them in the right places. The grocer has these signs: (1) Vegetables, (2) Meats, (3) Frozen Foods, (4) Dairy Products, (5) Bakery Products.

The grocer says this to you: "Read the signs, and place the items under the right class of food." What does he mean?

Here are the items all mixed up together, piled on the floor. How do you sort them?

pie	milk	beans	bread
cake	ham	ice cream	crackers
bread	peas	potatoes	lettuce
onions	bacon	steak	pork chops
beef roast	sherbet	popsicles	cookies
turnips	carrots	rolls	doughnuts
cheese	butter	lamb chops	chicken
tomatoes	corn	hamburgers	hotdogs

Discuss lists and generalize about "classes of food."

Example: Play with a word such as grow. Decide on a definition for the word. Make a list of things that grow (peas, trees, boys, girls, etc.).

Pose a problem: A boy and a tree are not alike, how can they be in the same list? Elicit discussion about the fact that the meaning of the term (grow) caused all these words to fit together.

Example: Write two short lists of words on board. Pupils draw lines to connect words that mean the same thing:

happy	quick
fast	large
sad	unhappy
big	glad

On another part of the board the teacher writes these paired words together, as

happy	fast	sad	big
glad	quick	unhappy	large

Then she asks pupils to help her add to the lists. She reads a statement such as this, "Betty was pleased with her present," and asks in which list will the word pleased be placed.

"The river was so swift he had trouble rowing his boat upstream."
In which list should the word swift be written?

"I saw a huge bear walking in the woods." In which list should I write the word huge?

After several experiences of selecting from contexts words to classify with those already listed (after the lists have grown longer), decide with the pupils names for the lists: Words that mean (a good feeling); words that mean (quick action); words that mean (sadness); words that mean (bigness). Remark that we have made meaning classes of words.

Example: Match words and meanings

see	a body of water
sea	land at the side of a river
bank	a number, one less than three
bank	a word showing direction
to	a place to keep money
two	to look

Select one meaning to discuss as a meaning class, such as (a body of water). What other words can we write which mean (a body of water)?

The teacher lists on the board sea, ocean, lake, etc., as she and the pupils supply them. The teacher asks, "Why can't the word see belong to this meaning class?"

3. To recognize levels of abstraction.

Example: The teacher reads a post card which she pretends has come from the grandfather of one of the pupils: "Dear John, I am having a good time in New York. I have bought you a present. I hope you will like it. Love, Grandfather."

Discuss with pupils the kinds of things the present may be: Is it a toy? Is it something to wear? What is it? What kinds of things may be called presents? The teacher lists all suggestions on the board and points out that all may be presents. Pupils conclude that the word

present may stand for many, many things which have names of their own.

The teacher reads another card: "Dear John, I forgot to tell you what kind of present I am bringing. It is a toy which I believe you will like. I am still enjoying New York City. Love, Grandfather."

Now, the children are led into a discussion of types of toys which might be brought. The teacher makes a list, labeling it "Toys." Pupils are led to see that the word toys refers to many things, too, but it is not as inclusive as the word present. It is one class of presents.

A third card is read from Grandfather: "Dear John, I am having trouble packing your toy. I decided to mail the wheels. I will be home next Monday. Love, Grandfather."

The teacher reads the list of toys and a pupil asks all those which have wheels. Other words are erased. Discussion along with this reveals the fact that "Now, we have a class of words which name toys with wheels."

The teacher reads a fourth and final card: "Dear John, I have decided to stay in New York a few more days. I am mailing the rest of your skateboard. Love, Grandfather."

Finally we know what John's present is! Children are led to see that the term skateboard is a word which stands for only one kind of toy, a specific term.

The next day the teacher has word cards for the terms present, toy, toy with wheels, and skateboard. She asks a pupil to arrange them in a way to show first, the word that designates a skateboard and nothing else; second, the word that indicates skateboard and other toys which move on wheels; third, the word which can designate a skateboard, all wheeled toys, and all toys of any kind; and last, the word which can

designate a skateboard, all wheeled toys, all toys of any kind, and anything else which could be given to a person.

Discuss with children the idea that some words stand for many things, a large class of things. Other words stand for things within that class.

Example: The teacher says: "I want a child to stand up. All the people in this room who are children please stand up.

"All the children who are girls please come to the front of the room. The boys may sit down.

"All the girls who are named Julie Adams please come to me. The rest of the girls may sit down.

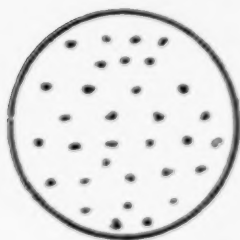
"Now, let's think about these words: children, girls, Julie" (Write these on the board). "How many people in here can be called children? Count them. How many can be called girls? Count them. How many are called Julie Adams? Count this one." Write total numbers by the words as: children-32; girls-18; Julie-1.

"Let's think about something: Which word means the largest grouping? Why?"

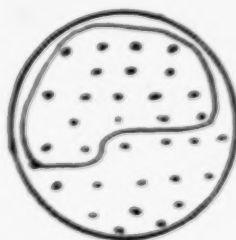
"Which word means the smallest grouping? Why?"

"How many times were you counted, Julie?"

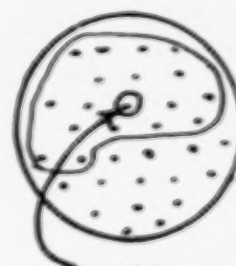
Draw a symbol of thirty-two children in the room.



Children



Girls



Julie

Then ask someone to draw a ring around 18 of them to show the girl-children. Ask someone to circle one of the symbols which will stand for Julie.

Conclude with the idea that some words are "big enough in meaning," or "general enough," (give both terms) to include many things; other words are "less big in meaning," "less general"; and some words are "very small in meaning" or "very specific" in meaning--they mean only one particular person or one particular object.

4. To distinguish between figurative and literal language.

Example: Read a story such as "The Elves and the Shoemaker." After reading and enjoying the whole story, re-read one of two selected passages: "His conscience was clear and his heart was light amidst all his troubles; so he went peaceably to bed, left his cares to heaven, and fell asleep."

"Then they dressed themselves in the twinkling of an eye..."

Ask such questions as, "What did writer mean when he said that the shoemaker's heart was 'light'? Did his heart weigh less? Do you think this was the writer's way of saying that the shoemaker was not worried?"

"Did the elves really and truly dress themselves as quickly as a 'twinkling of an eye'? Why did the writer say this?"

Discuss and draw conclusions about writers or story tellers often saying things that did not really happen, but they say these things in order to give some kind of picture to a reader.

DEFINITION

Third Grade

EXPECTED READINESS

The child

- ... understands that words have meanings which can be told to others.
- ... defines by verbal description with illustration or dramatization.
- ... matches simple synonyms.
- ... matches known word with simple definition.
- ... categorizes known words.
- ... identifies non-member of a category.
- ... matches simple homonyms with their definitions.⁸
- ... matches simple antonyms.

OBJECTIVES

The child will

- ... define by verbalization, with little need for illustration or dramatization.
- ... recognize a word as a member of a meaning class.
- ... recognize levels of abstraction in word meaning.
- ... distinguish between figurative and literal meaning.
- ... determine the meaning of a simple derived word if the root word is known.

LEARNING EXPERIENCES

1. To develop word definitions.

Example: With the teacher's help, the pupils formulate definitions for words contacted in various curriculum areas (hibernate, migrate, citizen, etc.).

Example: After reading a story to the pupils, select a few words to discuss and define. What do you think the word palace means? How is it different from an ordinary house? What does the word magic mean? Pupils, with the teacher's help, formulate definitions for these words.

2. To recognize words as members or a meaning class.

Example: The words below refer to measurement of some kind. Arrange them under three headings: Time Measurement, Linear Measurement, and Liquid Measurement. Word list: pint, hour, day, quart, inch, gallon, mile, day, year, etc. After the categorizing has been done and discussion is going on, the teacher explains that all of these words belong to one large meaning class or group (measurement), and that within the large class there are smaller, more specific meaning classes (time measurement, linear measurement, etc.).

Example: From objects on hand for a tactile experience, establish the meaning of the word texture. Later, ask the pupils to categorize words according to texture. Label one category Rough, another Smooth. Word list: sandpaper, apple, orange, silk cloth, rubber ball, pine tree bark, etc.

Follow with discussion and generalizations about the meaning class represented by the word texture, that both rough-feeling and smooth-feeling objects have texture.

3. To recognize levels of abstraction in word meaning.

Example: Write the word dog on the board. Ask pupils what kinds (breeds) of dogs they have and list these. Select one breed (e.g. bulldog) and have those who own bulldogs tell what their dogs' names are; list the names. The lists will look something like this:

dog	terrier	Pal
	airdale	<u>Buster</u>
	<u>bulldog</u>	Prince
	mongrel	etc.
	collie	
	etc.	

Discuss with pupils the fact that Buster, Joe's dog, is one particular bulldog. Buster stands for one, the term bulldog is larger in meaning; it can refer to any bulldog.

Elicit from pupils a discussion comparing the meanings of the terms bulldog and dog. Lead them to see that dog is a more inclusive term; it represents a larger meaning class.

Re-write the terms in this order and add places for two more meaning classes: Buster-bulldog-dog-_____-_____

Call attention to the fact that the smallest meaning class is now written first. Pose another problem: Do you think the word pet would fit into this series of words? Does this term represent a larger, more inclusive, group than does the term dog? Why? What other kinds of pets might a person have? Draw conclusions about the placement of the term series, and write it in the first blank space.

Introduce the term animal. Discuss its membership in the meaning class represented by the series of words. Decide on the placement of this term in the series. Conclude with the idea that the word animal is broad in meaning; it includes wild animals as well as pets: therefore,

it is placed in the position which will show that its meaning includes all those preceding it plus other things, too. Write the word animal in the last space.

Example: Rearrange the words in the list below to show order of meaning. Write the most specific word first, etc.

- (1) story, "Three Billy Goats Gruff," animal story.
- (2) strawberry ice cream, dessert, ice cream, food
- (3) automobile, Ford, Ford V-8, a means of transportation

4. To distinguish between figurative and literal meaning.

Example: After reading a selection from "Rapunzel" discuss figurative language contained in it: "Rapunzel was a winsome child, with long tresses, as fine as spun gold."

Why do you think the writer described Rapunzel's hair "as fine as spun gold"? What did the writer mean?

"The pretty bird is no longer in her nest, and she'll sing no more."

Why do you think the witch referred to Rapunzel as "the pretty bird"? What did the witch mean when she said, "She'd sing no more"?

Example: Using weather as a motivating force, compare with pupils two ways the weather might be described:

(1) Literally--very exact and truthful as a weather reporter might describe it: The weather is warm, with temperature ranging from 80 degrees to 85 degrees. Sunny skies will change to cloudiness with possible showers.

(2) Figuratively--drawing pictures with words: The weather today is as warm as a baby's hand. Now the skies are as smiling as a happy baby's face--before the day is over the baby's tears will fall.

Discuss and draw conclusions about appropriate times to use figurative or literal language.

Example: Compare statements written both figuratively and literally.

Generalize about appropriate times for using each:

(1) The baseball team played well, but lost in the last inning.

(2) The team played its heart out and fell in the last try.

(1) The boy was as slow as Christmas in finishing his bread-and-butter job.

(2) The boy was slow in finishing his work.

(1) The lights of the oncoming car shone brightly in the dark night.

(2) The car approached like two fiery eyes shining in the darkness.

Discuss the terms "figurative language" and "literal language."

Decide how these terms got their names.

5. To determine meaning of words derived from root words.

Example: Identify the root word in the following words: unhappy, unhooked, unkind, afire, detour, etc.

Decide what the root words mean. Then decide what the meaning is after the prefix is added. Draw pictures to illustrate the meanings of paired words (root word and derived word), tour and detour, etc.

Discuss and generalize about meanings of prefixes exemplified.

FIGURATIVE LANGUAGE

Kindergarten and First Grade

EXPECTED READINESS

The child

- ... listens to stories told by the teacher.
- ... listens to stories read by the teacher.
- ... looks at illustrations in books.
- ... understands simple verbal descriptions.

OBJECTIVES

The child will

- ... listen for figurative language.
- ... interpret effective comparisons made through language.
- ... develop skill in verbal description.
- ... recognize some types of personification in literature.

LEARNING EXPERIENCES

1. To increase listening skills.

Example: The sharing period is developed into an activity which involves the speaker and the listener. First, the speaker considers his audience and how he wants them to respond. The material to be shared is better if children have an opportunity to plan it ahead. Each row may have a day which is their sharing day. The children give clues about their topics before their particular sharing day. This stimulates the potential listener's curiosity enough that he will look

forward to the sharing period and will be ready to ask questions and make comments.

The responsibility of the listener is discussed. Included in this discussion is the idea that there are different levels of listening, such as: listening for exact meaning (directions for a game); listening for enjoyment (a funny story); listening for appreciation of language used well (a poem or story of literary value). This discussion leads to an inventory of listening habits with items such as these: I get ready to listen. I give the speaker my attention. I do not interrupt the speaker. I listen carefully so that I may ask questions.

Example: Play a listening game by giving increasingly difficult instructions to each child in turn. To the first child: "Mary, take a book from your desk and place it on the table." To the next child, "Jack, take the book from the table, show it to Jane, and return it to Mary." The game increases in difficulty until someone fails to follow directions. The teacher or various children give the directions.

Example: Play the game "Lost Child." One player is the policeman. Another player describes someone in the room who is the "lost child." If a class member guesses who it is before the policeman does, the two exchange places.

Example: The teacher asks the children to stop, close their eyes, and listen for about 2 minutes at various places in and around the school building. As soon as possible, discuss the various sounds heard.

Example: The teacher reads a short sentence to the class. One child or the entire class repeats the sentence. As the children's ability to listen increases, the sentences are longer. This activity is further developed through choral reading. As the teacher reads a selection of literature, the children repeat a particular refrain or

passage that recurs throughout the poem, or story.

2. To interpret effective comparisons.

Example: During the pleasure reading period, there are included books which are particularly rich in verbal and visual illustrations. Children discuss the characteristics that make the book appealing to them. The discussion brings out points about the colors, types, and sizes of the visual illustrations, and the descriptive power of the words used by the author to paint his verbal pictures. The reading list might include:

- (1) Mother Goose Rhymes
- (2) The Tale of Peter Rabbit--Beatrix Potter
- (3) Curious George--Hans A. Rey
- (4) The Story about Ping--Marjorie Flack
- (5) Millions of Cats--Wanda Gág
- (6) Appropriate Dr. Seuss books
- (7) The First Book of Poetry--selected by Isabel J. Peterson
- (8) A Child's Garden of Verse--R. L. Stevenson
- (9) Just So Stories--Rudyard Kipling
- (10) Gone is Gone--Wanda Gág
- (11) Angus and the Ducks--Marjorie Flack
- (12) Ask Mr. Bear--Marjorie Flack

Example: Many varied types of visual illustrations are examined by the children. Types of illustrations and sources of examples of each might include:

- (1) Pen and ink sketches--Winnie-The-Pooh, A. A. Milne, illustrated by E. H. Shepard.
- (2) Water color--Time of Wonder, Robert McCloskey
- (3) Woodcuts--Once A Mouse, Marcia Brown

(4) Charcoal--Dr. Seuss books

(5) Lithographs--George Washington by Ingri and Edgar Parin
d'Aulaire

3. To develop skill in verbal description.

Example: When concentrating upon development of this skill, the child recognizes that he uses verbal descriptions many times each day, especially in his informal conversations with his classmates, his family, etc. For example, when he describes to his mother the dog that wandered onto the playground at recess or when he tells his best friend about the big bug he found crawling on the steps.

This is an excellent place to emphasize books that are especially noted for their verbal descriptions as a prelude to activities which help develop the child's skill in description. Some especially well-suited books for this task are:

- (1) Just So Stories--Rudyard Kipling
- (2) Dr. Seuss Books
- (3) Sparkle and Spin--Ann Rand
- (4) White Snow Bright Snow--Alvin Tresselt
- (5) Rhymes and Verses--Walter de la Mare

Example: Children develop skill in description by beginning with fairly common or familiar items, such as objects in the classroom, their pets, and their favorite toys. From this point they gradually broaden their field of selection to less familiar or less common items.

Play the game "I Have Something in My Sack." In a large box put several brightly colored, variously shaped or textured objects, each in a separate sack. The child chooses a sack, peeks in, and describes his object to the class. The child who guesses correctly then chooses a sack from the box and the game continues.

Example: Children describe sounds they have heard on their way to and from school, while they were fishing at the lake, or while they were walking with a friend downtown.

Example: Suggest several topics which the children describe orally and/or in written work. Explain to the child that his ideas are important; what he thinks should be the basis for his description. Possible suggestions are:

- (1) a snowstorm, rainstorm, tornado, or hurricane
- (2) the beach or favorite "swimming hole"
- (3) the best place to fish
- (4) a favorite hiding place
- (5) the child's conception of fair play, honesty, respect, etc.
- (6) how ice feels
- (7) how lemon tastes

Example: Partial sentences are listed on the board for the children to complete, such as:

as soft as

as loud as

as happy as

as long as

The wind _____.

The airplane _____.

Rain splashed _____.

4. To recognize some types of personification in literature.

Example: Before finding examples of personification in literature, the child becomes aware of how often personification is used in everyday speech. For example, when an adult says, "She won't start this morning." he is probably referring to his car; when mother burns her

finger on the iron and says, "Oh, you stupid iron!" she doesn't really mean that the iron is stupid; or when a child shares an experience and gives her dog credit for "talking" he is making use of personification. From here it is an easy step to look for more examples in favorite stories and poems.

Stories such as The Three Little Pigs, The Three Bears, The Tale of Peter Rabbit, and Uncle Remus Stories serve as initial sources for this activity.

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FIGURATIVE LANGUAGE

Second Grade

EXPECTED READINESS

The child

- ... listens to oral discourse with attention to meaning.
- ... recognizes and appreciates different methods of illustration, both visual and verbal.
- ... uses simple description in verbal communication.

OBJECTIVES

The child will

- ... use similarities and differences of objects and people as aids in verbal description.
- ... use personification in description and refer to it by the term personification.
- ... recognize and use for effect exaggerative expressions in everyday speech.
- ... appreciate the technique of exaggeration used by writers to produce vivid imagery.

LEARNING EXPERIENCES

1. To learn to use similarities and differences of objects and people as aids in verbal description.

Example: As an aid to verbal description of people, the children draw pictures of their brothers and sisters or friends. The purpose of these drawings is to see how many ways these people are alike and how many ways they are different. When the pictures are completed, they

discuss the similarities and differences so that they come to realize that not every characteristic can be drawn, some can be described better in words.

They try to make a verbal description to accompany the picture. The teacher gives examples to illustrate the purpose. Someone has drawn his brother at a table eating a big meal because the brother is always hungry. This characteristic could be illustrated verbally by saying, "My brother always wolfs his food down," an expression familiar to most children. What does the word "wolfs" add to the picture?

Each child is given the opportunity to show his picture and to read his verbal description. Children think of the most interesting things about the persons they describe: butterflies flitting about, chimney-top tall, lizard lazy, etc. They may choose to describe the differences between siblings: as different as a peach from a lemon; one sunny, the other stormy.

The point is to go beyond the obvious similarities and differences of sex, hair and eye color to the use of other things around us which make us aware of new ways of seeing the familiar.

2. To use personification in description and refer to it by the term personification.

Example: The teacher illustrates some uses of personification in everyday speech, e.g., The lightning leaped about the inky sky as the thunder struck again and again. Can lightning and thunder really perform these actions? Does lightning have legs with which to leap about, or thunder arms with which to strike? We have spoken as though they do for so long that it may seem so, but these are actions only living things can perform. However, we get a most interesting and vivid picture in mind when we hear these words which convey the idea in a rich way. Does the wind whistle or roar through the trees? Does the wind

have a mouth to form these sounds? What two different visual pictures do we see from the use of those words? When would one choose whistle rather than roar? The children think of examples of their own. They find brief passages from their library books that use personification to share with the class. The teacher uses the term, personification, and shows how the word is based on the word person and is related to its meaning.

3. To recognize and use for effect exaggerative expressions in everyday speech.

Example: In order to help children become aware of the exaggerative expressions they use in everyday speech, the teacher observes some of these expressions during the "Sharing Period" and notes them on the board to discuss with the class afterwards. Someone may have been to the zoo and reports that he saw a snake a mile long! Or some other may mention his birthday coming soon and hope he will get a houseful of presents! In discussing these, the teacher recognizes the interesting way this is said, and elicits from the class that these expressions are not literal. Could they be? Then why are they used? The discussion makes the distinction between a falsehood and the expressions used as examples of obvious exaggerations. This expressive speech is used by the speaker to impress the audience, and both speaker and audience know that, although the description may not actually be possible, it emphasizes the meaning by exaggeration.

Example: The children start a scrapbook of such exaggerative expressions that he uses and those used by others around him or in literature. Television commercials are an especially good source. They become alert to new and different ways of building this kind of word picture.

4. To appreciate the technique of exaggeration used by writers to produce vivid imagery.

Example: At every opportunity the teacher calls attention to exaggeration in stories she reads to the class. The children discuss how the idea could have been expressed literally and how the literal would have changed the sense and effect of the story.

FIGURATIVE LANGUAGE

Third Grade

EXPECTED READINESS

The child

- ... uses figures of speech that show similarities and differences in verbal descriptions.
- ... recognizes and consciously uses exaggeration in speech and writing.
- ... recognizes that personification and exaggeration are used in literature for special effects.

OBJECTIVES

The child will

- ... understand the terms "literal" and "figurative" language.
- ... enjoy using and appreciates other's use of figurative language in oral and written composition.
- ... recognize similes in literature and use them in speech and writing.

LEARNING EXPERIENCES

1. To understand the terms "literal" and "figurative" language.

Example: The teacher explains to the pupils the distinction between literal language and figurative language. She illustrates by examples of writing that require the statement of actual fact and those that use both factual reporting and figurative language. The students collect examples of writing and arrange them on an attractive bulletin board, grouping the samples in the two categories. This bulletin board remains

before the class as a unifying element. It leads to examination of the various types of written composition--letters, short stories, jokes, newspaper articles, telegrams, catalogues, cook books, poems, explanations, descriptions, notices, etc. These questions are discussed: Which types are written for the reader's enjoyment? Which are written just to give facts?

Example: The teacher selects a number of common similes from conversations and from children's literature, writing them on the board and discussing their meanings with the children.

Example: Ask the children to listen to a children's TV program and to report the similes used. The children discuss the examples used by the speakers. Do they suggest clear mental pictures? In what way are they like the similes used in conversations? In what ways are they different from the similes used in literature?

2. To enjoy using and to appreciate other's use of figurative language in oral and written composition.

Example: The teacher suggests the pupils prepare a series of programs like those they might hear on T. V., consisting of entertainment, newscasts, weather reports, and commercials. They discuss and experiment with the types of language that must be used in each of these different kinds of presentation. They consider such questions as: Which deal entirely with factual material? Which deal with and use figurative language? Which contain elements of both?

Example: Produce an entertaining program and invite another third grade to enjoy it. During the planning and preparation, they discuss the use of literal language in the program. In what places should it be used? They consider the possibilities of using figurative language. In what places could it be used to advantage?

Example: Children prepare and present a newscast and weather report. They consider what type of language must be used here? Why? The class requests that they be allowed to post news items on the hall bulletin board.

Example: Pupils discuss commercials observed on T. V. What kinds of language are used in these? Find some good examples of each of these: personification, exaggeration, and comparisons. They prepare some commercials about hypothetical products, using pictures and diagrams to accompany the written or verbal scripts.

3. To recognize similes in literature, and to use them in speech and writing.

Example: The teacher reads to the class Robert Louis Stevensons' poem "Travel". They select the various mental images he presents-- parrot, cockatoo, goat, mosque and minaret, bazaar, Great Wall of China, jungle, crocodile, palms, etc. They examine the ways in which he draws these picture for the reader.

The pupils use art media, including vivid colors, to illustrate their ideas of the things Stevenson was describing.

Example: Discuss some familiar similes--as brave as a lion; as quiet as a mouse; as light as a feather; etc. Children may collect pictures of animals and objects signified in these similes. They are encouraged to suggest other attributes of the same animals and objects which might also be used in comparison.

Throughout the day as a child hears or reads a simile, he writes it on an index card and drops it in a box, the "Treasure Chest." He writes his name on the card. If the simile is one used by a classmate he gives credit to the classmate (John said, "I'm as tired as limp pudding.") At the end of the week the card collection is checked to find who uses similes? Who recognizes similes?

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DICTIONARY

Kindergarten

EXPECTED READINESS

The child

... names familiar objects, real or pictured,
and actions performed or seen.

OBJECTIVES

The child will

... understand that a word stands for something.

... understand that a dictionary is a book which supplies information
about words.

LEARNING EXPERIENCES

1. To show that a word stands for something

Example: The principal objects in the classroom are labeled and
the children say the words and use the objects.

Example: Children play a game called "What Did I Do?" A child
performs some action, such as jumping, and asks, "What did I do?" Other
pupils give a word for the action. The teacher writes the word on the
board.

2. To show that a dictionary contains information about words.

Example: Picture dictionaries are brought in for pupils to explore.
A game "Who Can Find the Word?" is played. The teacher shows a page,
names an object, and asks the children to find the picture of the object
and the word that names it.

Example: After reading a story to the children, the teacher uses a regular dictionary to locate words that she thought might be unfamiliar to her class. The immediate use of a regular dictionary helps to establish understanding of the usefulness of dictionaries. The dictionary on the teacher's desk is available to pupils who wish to look at it.

DICTIONARY

First Grade

EXPECTED READINESS

The child

- ... understands that a word stands for something.
- ... understands that a dictionary is a book of information about words.

OBJECTIVES

The child will

- ... develop facility in locating words in a picture dictionary.
- ... identify simple antonyms.
- ... identify simple synonyms.
- ... learns the names of the letters in the alphabet.

LEARNING EXPERIENCES

1. To locate and use words from a picture dictionary or word cards.

Example: Children help to make word-picture cards or picture dictionaries of their own as certain words are needed.

Example: In a social studies unit on the community, the children draw or find pictures of the policeman, the fireman, etc. The pictures are drawn or pasted on cards with the appropriate words. Cards are stored in a box labeled "Words for People." The word box is easily accessible to pupils.

Example: In a science lesson pupils draw or find pictures to illustrate the words used to signify the topics being studied, such as stars,

moon, spring, sun, summer, winter, etc. These cards are stored under a label such as "Words that Tell About the World." Pupils use these cards to help with spelling in their writing.

Example: The teacher introduces the picture dictionary by guiding the pupils' investigation of it and explaining the ways pupils may find it useful.

Play a game, "Who Can Write the Word?" The teacher calls out a word. Pupils locate the word in the picture dictionary, and someone is asked to write it on the board. Others check his work.

2. To identify antonyms.

Example: Children play a game called "Word Opposites." The teacher gives a word and calls on a pupil to supply a word that means just the opposite. Such words as good, hot, big, are used. The game may be played in a different way: One pupil says "Fire is hot. What is cold?" and calls upon another to answer his question. This pupil, in turn, makes a statement and asks a question, statement and question involving opposite meanings.

Example: Two word lists may be given and pupils asked to draw lines connecting the opposites or antonyms.

3. To identify synonyms.

Example: The teacher writes a sentence on the board such as "Tommy is a small boy." and then asks what other word might be used instead of small. When pupils suggest a word such as little, she writes the two words, small and little. Other sentences are written, and again selected words are paired with suitable substitute words. Examples: Mary was glad to see her grandmother. John ran home quickly. Our plants have blooms on them.

Example: Pupils pair word cards that have the same meaning.

Example: In writing dictated stories or charts the teacher asks the class to substitute a better word or another word in specific instances.

Example: A colorful picture is displayed. Pupils are asked to think of words to describe the picture. These words are listed on the board. Then, pupils are asked to think of new words to substitute for the words in the first list. The new words are written with red chalk beside the original words. Later, the class looks in the teacher's dictionary for more words.

4. To learn the names of letters in the alphabet.

Example: Experiences in learning manuscript writing provide opportunities for learning the names of letters. However, additional opportunities for learning and using letter names may be planned. The teacher asks all the children who have an l in their names to go to the library table; those who have the letter r in their names will go to the board, etc.

Example: Choose a "Letter for the Day." A letter is chosen, and a pupil writes it with colored crayon on chart paper. Throughout the day as pupils find or think of words beginning with that letter they write them on the chart. A variation of this idea may be homework. Pupils choose an alphabet letter card to carry home. At home, the pupil looks in newspaper advertisements for words containing his letter. The advertisements are brought to school with assigned letters underlined or circled.

Example: Play a game, "What Is the Name of My Alphabet Letter?" Upper and lower case letters are written clearly in large manuscript, one to a card: /M/ /m/ /A/ /a/. Cards are placed face-down in a box. A pupil draws a card, looks at it, and copies the letter on the board, then asks a classmate to give the name.

DICTIONARY

Second Grade

EXPECTED READINESS

The child

- ... understands that a dictionary is a book of information about words.
- ... identifies simple antonyms and synonyms.
- ... knows the names of the letters in the alphabet.

OBJECTIVES

The child will

- ... learn to alphabetize by initial letter.
- ... understand the term root word and is able to identify root words.
- ... understand and use a limited number of symbols as keys in determining word pronunciation.

LEARNING EXPERIENCES

1. To learn to alphabetize by initial letter.

Example: Each pupil draws from an alphabet box a letter-card; then the pupils arrange themselves alphabetically according to their letter-cards. When the class size is more than twenty-six, two alphabets may be used, one of capital letters and one of small letters. Pupils go to recess or to lunch in the arranged order.

Example: Letter-picture cards may be used, the picture symbolizing a word beginning with the letter a, etc. From the collection of cards a pupil may be asked to choose cards which show something to eat, then

arrange these cards in alphabetical order in the chalkboard tray; choose cards which show something to wear, then alphabetize, etc.

Example: Fill in the missing letters in such lists as m, n, __, p; d, __, f, g; s, t, u, __; etc.

Example: Play game "I am Letter H. What Letter Follows Me?"

2. To understand and identify root words.

Example: The teacher copies on the board selected sentences for pupils' written work. She asks pupils to identify words that are composed of a root word and a suffix. These words are underlined. The pupils then look in a picture dictionary to find out whether the word balls (an underlined word from a pupils' writing) is given. Other underlined words are hunted in dictionaries. The discovery is made that only the root word is given. A discussion leads to the conclusion that knowing a root word is necessary when using a dictionary.

Example: List words such as the following on the board: cup, dog, walk, slow, rain, etc. In another column list several common inflections and suffixes. The pupils match the words having similar endings. The pupils then attempt to list and match words and endings as an independent exercise.

3. To learn to use a pronunciation key.

Example: The utility of pronunciation guides is frequently brought about in the reading class as the teacher uses some appropriate system of marking to identify vowel sounds in the vocabulary being studied. If the symbols used in the dictionary are similar to those used in the reading materials, extensive use may be made of the dictionary. If they are different, this fact is noted with the children and the use of the symbols in the dictionary will be delayed until the presentation of a second system of markings will not be confusing.

Example: In the spelling lesson pupils may be asked to draw a ring around the letters which sound like their letter names or to underline the words in which the letter c represents the sound usually represented by the letter k, etc.

The teacher is alert to the need for pupils to recognize that pronunciation guides are not always the same, but that, if one knows the key, the guide is useful.

DICTIONARY

Third Grade

EXPECTED READINESS

The child

- ... understands that a dictionary is a book of information about words.
- ... identifies simple antonyms and synonyms.
- ... alphabetizes by initial letter.
- ... understands and identifies root words in simple inflected words.
- ... understands and uses a pronunciation guide.
- ... understands and uses some suffixes and inflections.

OBJECTIVES

The child will

- ... gain an understanding of syllabication and primary accent.
- ... gain an understanding of prefixes.
- ... use glossaries in textbooks.
- ... alphabetize to second and third letter.

LEARNING EXPERIENCES

1. To understand syllabication and primary accent.

Example: Understanding of syllabication and accent is brought about, first, through hearing word parts. The teacher asks pupils to listen to her pronounce a word and watch her tap the word parts. She demonstrated with such words as baseball, yesterday, run, street, funny,

potato, beginning, afternoon, morning, because, happy, laugh, laughing, lazy, sleeping, balloon, etc.

Pupils join in tapping the word parts heard. Along with much of this, the teacher writes the words on the board to look at as their sounds are heard. Soon she begins to ask pupils to re-write the words, dividing them into syllables.

Example: When pupils are able to hear the parts of words and understand the meaning of the term syllable, they are asked to listen for the stressed or accented syllable. The tapping of syllables may be done again, with the accented syllable shown by a loud tap and other syllables illustrated by a soft tap. Later, pupils begin to write words on the board, marking the accented syllable by using the standard primary accent mark.

The teacher calls attention to syllabication and accent marks in the junior dictionary and the collegiate dictionary, both of which are always available for pupils to explore.

2. To understand prefixes.

Example: Write on the board several words known to the pupils: unlike, unpleasant, unclean, unable, unkind, uncut, unhurt, etc. Ask pupils to underline the root word and to tell how the meaning of the root word was changed by the prefix un-. Elicit from pupils more examples of words using the prefix un- to mean not. Pupils may suggest such words as uncovered, unlocked, untied, unlaced, etc. Such words may be placed in a separate list and written again as uncover, unlock, untie, etc. The teacher will call attention to the fact that the prefix un- in words such as these has a different meaning. It means action contrary or opposite to the action signified by the root word.

Ask pupils to try to find in their picture dictionaries some of the

words listed. Select some words not in their dictionaries and show how to find the meaning of such words by locating the root word in the dictionary.

Example: To call attention to prefixes the teacher asks questions such as those listed below. As she asks the questions, she writes the emphasized word on the board:

What would you do to correct the situation if

you bought an untrained dog?

you bought unbaked rolls?

your shoe became untied?

your hands were unwashed?

What will you do if

you refill your glass?

you renew your library book?

you rebuild something?

you refurnish a room?

you repay some money?

After the questions are answered, draw a line separating the prefixes from the root words. Elicit discussion from pupils about meanings of words with and without prefixes.

3. To learn to use a glossary.

Example: Textbook glossaries are explained as a new book is introduced to the pupils and as they examine the parts of the book. The teacher explains the glossary as a source of help in understanding word meanings and pronunciations. The glossary is used frequently as needs arise in the lessons in which the textbook is used.

4. To alphabetize to second and third letter.

Example: Pretend that you are in a restaurant. You order the

following foods: ham, rolls, milk, soup, salad, rice, cake, and carrots. The waiter brings your food in alphabetical order. What food did you have first? Next? etc.

Example: Pretend that you are a detective. You are in the home of a suspected robber. You find notes all around, in vases, under the pillows, and in the sugar bowl. At first you can't read the notes; they seem to be written in a code of some sort. You try writing the notes in alphabetical order to locate the stolen goods. Here are the notes:

- (1.) Window dazzling under in umbrella diamonds.
- (2.) Chest Japanese cedar bag holds behind jewels huge.
- (3.) Zylophones two air conditioner unusual are above.
- (4.) Puppet's over money turban purple market.

HISTORY OF THE ENGLISH LANGUAGE

Kindergarten and First Grade

EXPECTED READINESS

The child

... knows names of familiar objects and actions.

OBJECTIVES

The child will

... understand that words are arbitrary sounds which have been agreed upon to symbolize things.

... understand that words may denote action.

... understand that language is changed.

LEARNING EXPERIENCES

1. To understand that names or words are arbitrary sounds which have been agreed upon to symbolize things.

Example: Read stories about and show pictures of make-believe animals. (Example, Dr. Seuss stories) Pupils model make-believe animals from clay and make up names for the animals; for example, lado, kona.

Write one of the animal names on the board and casually say something of this nature: "That really is a strange animal! I will have to think how to write its name. You called it a 'lāy-dō,' didn't you? Those two sounds are written this way, lado (writes on board). Now we have a new word that people have not used before. Randy made it up! Every time we use this word we will be talking about Randy's animal."

Encourage pupils to tell stories about their animals, telling where the animal might live, what it might eat, how big it will become, etc. Record the stories to read again.

Example: Through use of name-labels attached to chairs, explain that each time we see or hear the word "chair" we know that it means a place to sit, because people have agreed to use this word when they are talking about this thing. Write labels for other objects in the room as children call out names and let children attach labels to objects.

Example: Collect labels from grocery items. Identify objects designated by these names: Lux, Ivory, Corn Flakes. Play game: "What is it?"

2. To understand that words may denote action.

Example: The class can evolve an awkward dance and a smooth dance. Names for the dances can be suggested by the manner in which they are done, e.g., "calumping" for the awkward dance, "seloring" for the smooth dance. Such words illustrate the fact that individual sounds which are abrupt and staccato with stops may be combined into brittle, harsh words such as "calumping." On the other hand, words may have sounds that are soft and smooth, with continuants such as in "seloring."

Discuss the application of the sounds heard in "calumping" and in "seloring" to the dance movements. Real words for contrast can be "bump" and "glide."

The poem "Our Washing Machine," by Patricia Hubbell illustrates this point extremely well.

3. To understand that language is changed.

Example: Read nursery rhymes to pupils and call attention to some word or words which are seldom, if ever, used today. Read "Old Mother

Hubbard went to the cupboard," and explain that cupboard is an old word, frequently used long ago and sometimes used today as the name of the place where dishes and food are kept. Elicit from pupils the more frequently used current name of such storage places (cabinet).

After reading "Pease porridge hot, pease porridge cold," ask if anyone has ever eaten porridge. Explain that this is an old name for a thick cream soup.

Notice in other poems such words as: fetch
thy
thee
wilt
thou
doth
quoth
a-sailing
a-courting

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- "Old Mother Hubbard," in M. B. Huber (ed.) Story and Verse for Children, Third Edition. New York: The Macmillan Company, 1965, p. 227.

HISTORY OF THE ENGLISH LANGUAGE

Second Grade

EXPECTED READINESS

The child

- ... understands that language is an arbitrary system of symbolic sounds through which people communicate.
- ... understands that words may denote action.
- ... recognizes that language changes over a period of time.

OBJECTIVES

The child will

- ... extend his understanding that
 - (1) language is an arbitrary system of symbolic sounds.
 - (2) language is changed over a period of time.

LEARNING EXPERIENCES

1. To extend the understanding that language is an arbitrary system of symbolic sounds.

Example: Play a game, "Secret Language." Let the pupils re-name familiar objects in the classroom. Books may be called hilos, desks may be called inges, etc. As pupils make up words, write them on cards to attach to the object signified. Use these "words" in classroom conversation: "Put your hilos in your inges."

Talk about why we cannot use nonsense words when we leave the classroom. Discuss confusions which will result in conversation with people who do not know about the agreement made to use words differently.

Point out that every word that is created at some time to represent some thing and its common acceptance within a speech community caused it to become part of our language.

Example: Call pupils' attention to the fact that, as they made up words, the words were first spoken. The word on the labeling card could not have been written before the sounds in the word were made. Lead pupils to discover that writing is a way of putting down sounds and that groups of letters are used to represent sounds.

Introduce the idea that our language has a long history: that peoples long ago talked before they figured out how to write, and that we are lucky--a system of talking (language) and a system of writing were agreed upon long before we were born. Elicit pupil discussion and generalizations about reasons for needing these systems and about how dependent we are upon them today.

2. To extend his understanding that language is changed over a period of time.

Example: In the study of telling time the word o'clock may be discussed. Tell the pupils that this word was at one time a phrase, "of the clock." Through the years it has been shortened. An analogy to the known contraction "I've" (I have) may be made. Write the time that school begins, lunch time, and the time school closes in the "old" and the "new" ways.

Example: In addressing envelopes during a letter-writing experience, call attention to titles of courtesy. Miss is a shortened form of an older word Mistress. Mr. is the abbreviated form of Mister. An older word for Mister is Master.

Tell the students to pretend that they are living a long time ago, as far back as 200 years. "Write a letter to a friend. In the greeting

write 'Deare Mistress _____,' or 'Deare Master _____.' Fold the paper and seal with a drop of wax."

Example: In a social studies unit on transportation discuss the Wright Brothers' "flying machine". In talking about this, lead pupils to see that the name of such a machine was later changed to aeroplane (probably from the Greek aerophanos, wandering in air). This term, too, has been changed to its present form airplane.

The general curriculum offers countless other opportunities for experiences to remark on or draw conclusions about the history of words. Plan for these opportunities, always leading to the understanding that our language has a long and interesting history.

HISTORY OF THE ENGLISH LANGUAGE

Third Grade

EXPECTED READINESS

The child

- ... understands that language is an arbitrary system of symbolic sounds through which people communicate.
- ... understands that words may denote action.
- ... understands that language is changed over a period of time.

OBJECTIVES

The child will

- ... understand that the language system includes stress patterns which help to give meaning to utterances and that some stress patterns have changed over the years.
- ... understand something of the history and purpose of our graphic system.
- ... understand that language is changed over a period of time through the addition of words from other languages.

LEARNING EXPERIENCES

1. To understand that the language system includes stress patterns which help to give meaning to utterances and that some stress patterns have changed over the years.

Example: Read a familiar nursery rhyme or poem to pupils and ask them to listen for stresses or emphasized sounds. As the rhyme or poem is read a second time the pupils tap or clap in accompaniment to the stress pattern. At play period pupils bounce a ball or jump rope in

rhythm with some familiar rhyme or song, bouncing the ball harder or jumping higher on the stressed sounds.

Example: Introduce questions to focus attention on variation in meaning as stress patterns change:

Have you ever seen a housefly?
Have you ever seen a house fly?

Have you ever seen a catfish?
Have you ever seen a cat fish?

Have you ever seen a milkshake?
Have you ever seen milk shake?

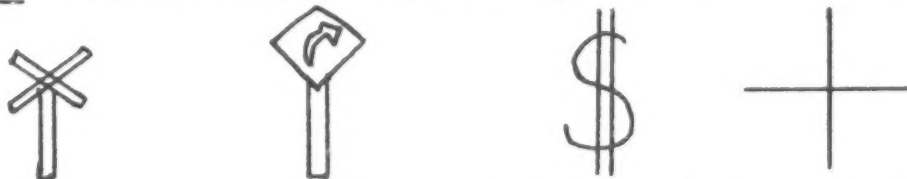
Pupils draw pictures to illustrate the different meanings indicated by the two stress patterns.

Pupils figure out how such words as housefly, catfish, and milkshake came to be. Discuss the fact that through the years new words have been made by putting old words together. The new word has a different meaning and, frequently, a different stress pattern, but it keeps some relation to the old words.

Example: A tape of pupils' voices, recorded during sharing time or a class discussion, may be played. As pupils listen to their own voices, the teacher asks them to listen for stress patterns or "the way the voice goes." A few of the utterances may be re-played and transcribed on the board. Pupils and teacher together decide how the utterance should be punctuated.

2. To understand something of the history and purpose of our graphic system.

Example: Show on charts familiar symbols such as these:



Ask pupils to explain the meaning of these symbols and ask why they are used. Discussion leads to an understanding of the practicality of

permanent symbols with understood meanings.

With this introduction, discuss the fact that long ago people found out they needed to write down some of the things which were said. They needed a way of keeping their ideas and a way of passing them on to other people. Symbols were first made for whole ideas. This may be illustrated with reproductions of cave paintings or with Indian symbols. Lead pupils to see the cumbersomeness of a different graphic symbol for every idea. The Sequoia story and the Cherokees' writing illustrate the development of an alphabet.

Ask pupils to pretend they have found a good hunting ground and write messages to send to their families. A message, "Good hunting," is transcribed in two ways: first, in symbolic drawings; second, in the written words of our language. A comparison of the two ways of transcribing is made, including time used in transcribing the message and clarity of the message to the reader.

Copy some pupil's written message, "Good hunting," on the board and ask, "How did you know the way to write this?" Lead pupils to see that our graphic system is a way of representing sounds, that the sound /g/ is represented by a letter g, etc. Through discussion lead to the understanding that by using the same few graphic symbols (letters of the alphabet), in different combinations, we can represent many sounds or write many, many different words.

Ask a pupil to write our 26 graphic symbols (alphabet) on the board. Then ask such questions as these: Who can select from these symbols the ones to show the symbols for the sounds in the word meat? In team? In use? In sue?

A discussion following leads to further understanding and discovery that the sounds of words determine not only the selection of the

representative graphic symbols but the order and combinations of those symbols.

Throughout the learning experience, plan comments to lead to the understanding that writing is a part of the history of our language.

3. To understand that language is changed.

Example: From a current events lesson such words as astronaut, fallout, or countdown may be selected. Suggest to pupils that they ask their fathers or grandfathers if they knew these words when they were small boys. If not, why? Lead to the understanding that new words are made as new needs for them come about.

Example: From a social studies lesson on pioneers the term linsey-woolsey may be discussed. Explain that as people stopped weaving their cloth at home, this term was seldom needed, so it has almost dropped out of our vocabulary from lack of use.

Example: In reading to the pupils stories from children's literature, discuss some of the words which are now archaic. The following are from "Jack and the Robbers": "hit got loose from me," "they were goin' to kill me today, get shet of me." The word hit is archaic, now dialect, it; shet is a dialect form of shed, archaic word comparable to the current word rid.

Example: From pupils' own writing select one or two words for investigating historical change:

The Little Kittens

Wayne's cat had some kittens. They are so fluffy. She had five but one of them died. It was a gray one. Now they are two gray ones and two black ones. They are all Pershen.

Read the child's story and comment on some of the words he used. The word gray was once spelled g-r-e-y and is still spelled that way in

4

England. In America we usually spell it g-r-a-y, although we may spell it either way and be correct. This is one of the English words which is in the process of change in American English.

Another word in the story, Persian, has an interesting history. We borrowed that word from the old country called Persia. The name of that country is now Iran. It is believed that the breed of cats we call Persian were brought to other countries from Persia. People called them "Persian cats" just because they came from Persia. Suppose we sent some kind of cat to Iran. Do you think they would call it an 'American Cat' or a 'United States Cat'? Discussion leads to the conclusion that some words in our language are names of things brought from other countries. We add to our language, and this changes it as we use these names.

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HISTORY OF THE ENGLISH LANGUAGE

The history of the English language has, among others, been concerned with two areas of interest: (1) similarity of English to other language and (2) changes in the English language over periods of time.

The question of relationships among languages often evoked by student's encountering such similar words as praesidens (Lt.), presidente (Sp.), and president is not new; certain correspondences among languages have been noted for centuries. The explanation of these similarities has derived from the findings of comparative linguistic scholarship. Begun in the eighteenth century by such men as Sir William Jones and Franz Bopp, this comparative study of the sound structures, grammatical features, and word-stocks of different languages has indicated that such languages as Italian, Greek, Sanskrit, German, and English are related through a common ancestor. Indeed, common features among the languages of the Indo-Iranian, Hellenic, Italic, Celtic, Balto-Slavic, Armenian, Albanian, and Germanic groups allow them to be designated as members of a family of languages, called Indo-European.¹

Although there are no extant written records of the Indo-European source language, scholars have been able to reconstruct it with reasonable accuracy by using data gathered from comparative studies of the

¹For a discussion of early scholarship in comparative linguistics, see Thomas Pyles, The Origins and Development of the English Language (New York, 1964), pp. 71-74.

languages of the family. In addition to reconstructing the language itself, scholars have been able to postulate the location of the Indo-European homeland and certain features of its culture; this is done by studying the core of cognate words, or words similar in structure and meaning, common to all of the languages of the family. For example, all of the languages contain words corresponding to mother and father, so it is reasonable to assume the principles of family organization which those words indicate as part of Indo-European culture.² Similarly, words designating the fauna and flora of northern Europe are present in all of the languages, whereas words indicating those forms of life indigenous to Asia and the Mediterranean are not; for this reason, scholars have established the location of the Indo-European homeland as near present-day Lithuania.³

Although relating the languages of the Indo-European family to a common origin accounts for many existing similarities among languages, this does not explain the existence of differences in the languages. The explanation lies in the application of two linguistic principles: that language is changed and that linguistic changes tend to vary among separate groups of speakers. In other words, when groups of speakers become dispersed, as happened in the Indo-European tribal migrations around the third millenium B.C., dialects, or speech differences which are not prohibitive to inter-group communication, develop. If different groups of speakers remain relatively isolated, then speech diversities eventually become so great that communication across dialect lines is

²Ibid., p. 78.

³Paul Thieme, "The Indo-European Language," Scientific American, CXLIX (October, 1958), 63-74.

no longer possible; at this point, the dialects may be classified as separate languages. Repetition of this process yields many languages, each of which differs from its predecessors but retains similarities relating it to them.

Among those characteristics distinguishing the languages of the Germanic group are two which are of particular significance to the development of the English language. One of these is the early fixation of stress upon the first syllable of a word (or upon the root syllable of a word preceded by prefixes). Because unstressed syllables, particularly final syllables and endings, are often weakened or lost in the spoken language, this early fixing of stress upon the first syllable of a word is a major factor contributing to the change of English from a synthetic language (Old English) to an analytic language (Modern English). Indeed, the weakening of final syllables is a phenomenon still occurring in spoken English. In addition to the fixation of stress, the development of a weak, or consonantal, verb system is an important feature in the development of English. This means that, in addition to indicating change in verb tense by internal vowel changes, as ride, rode, ridden, English employs the addition of the dental suffixes, [d] and [t], to designate the preterit and past participle.

The Old English Period (449-1100)

Old English, the name given by philologists to the language spoken in England during the period extending from 449 to 1100, has four major dialects; the distribution of the dialects reflects the settlements made by the various Teutonic tribes who, during the fifth century, overran the British Celts and settled in England.⁴ Northumbrian, spoken in the region north of the Humber River, and Mercian, spoken in the area between the Humber and the Thames, are the dialects of the Angles, who came from what are now Germany and Denmark. Similarly, Kentish is the dialect of the Jutes, who settled in the southeastern part of England, and West Saxon is the dialect of the Saxons, who inhabited the southwestern portion of the country. The majority of extant Old English literature is written in the West Saxon dialect:

Hēr Aƿelstan cing eorla drihten,
In that year Aƿethelstan King (of) earls lord

beorna beaggifa, and his broþor ēac,
(of) men ring-giver and his brother also

Eadmund aepeling, ealdorlangne tīr
Edmund prince long-lasting glory

gesloggen æt sake sweorda ecggum
gained by fighting at war (of) swords (with) edges

embe Brunnanburh; bordweall clufan,
Around Brunanburgh wall of shields split

⁴ Remnants of the language of the early British Celts (the Britons, Scots, and Picts) are evident in names of places, such as Thames, Esk, Dover, and Wye.

heowan heapolinda hamora lāfum
 hewn war-lindens (of) hammers (with) leavings

eaforan Edweard; swa him geæpele waes
 children (of) Edward so (to) them fighting was

fram cneomagum þæt hie æt campe oft
 concerning kinsmen. that they at battle often

wið laora gehwane land ealgodan,
 against (of) foes each land defended

hord and hamas.⁵
 treasure and homes.

The translation follows: 'In that year, Æthelstan the King, lord of earls, ring-giver of men, and his brother also, Edmund the prince, gained long-lasting glory by fighting at war with the edges of swords around Brunanburgh; the children of Edward split the wall of shields, the hewn war-lindens, with the leaving of hammers (i.e., swords); so it was fitting to them, concerning their kinsman that they at battle often defended the land, the treasure and their homes, against each of foes.'

The preceding passage is taken from one of the great Old English patriotic war poems, "The Battle of Brunanburgh." The word order of the passage differs somewhat from that of Modern English; this is because Old English is a synthetic language, or one in which word relationships are indicated primarily by means of inflectional endings rather than by word order and function words. For example, the noun eorla is glossed 'of earls' because the inflectional ending, -a, indicates that it is genitive plural.

The alphabet used during the Old English period is the Roman

⁵ This passage is taken from "The Battle of Brunanburgh" in Old English Handbook, ed. Marjorie Anderson and Blanche Williams, (Cambridge, Mass., 1963), p. 253. The translation has been made from the glossary in that work.

alphabet used today with the addition of a few runes, Germanic characters retained to represent sounds for which there are no symbols in the Roman alphabet. The graphemes representing the consonant sounds in Old English are as follows: b, c, d, f, g, ȝ, h, l, m, n, p, r, s, t, þ, ð, ƿ, x. The runes þ and ð are used interchangeably to represent the initial sounds in there (intervocalically) and think (initially); ƿ is a rune used in manuscripts for w, and ȝ is used interchangeably with g. With the following exceptions, the remaining symbols represent the sounds attributed to them in Modern English: c represents the sound [k], as in cat; f represents the sound [f], as in fat, in initial position and [v], as in voice, intervocalically; s represents the sound [s], as in Sue, in initial position and the sound [z], as in zero, between vowels; g (or ȝ) indicates either the sound of modern consonantal y or that of the German guttural g; x represents the sound [ks], as in exhibition. The Old English long vowels are ā, as in father; ǣ, as in fairy; ē, as in obey; ī, as in the final syllable of machine; ō, as in note; ū, as in boot; ȳ, as in German Schüler. The short vowels, a, æ, e, i, o, u, and y, are pronounced as in artistic, cat, get, pick, dog, pull, and Münster (German), respectively. The diphthongs, ēa, ēō, īe, īo, are falling diphthongs, i.e., the first element of the diphthong is accented.⁶

Reference to the Old English alphabet makes it possible for the modern reader to recognize much of the vocabulary in the passage quoted above in spite of the changes which have since taken place. For example, cing is recognizable as the predecessor of king if it is remembered

⁶Marjorie Anderson and Blanche Williams, ed., Old English Handbook (Cambridge, Mass., 1935), pp. 10-11.

that c in O. E. has the sound [k]. The pronunciation of f as [v] between two vowels allows the relationship between O. E. clufan and N. E. cloven to be discerned; similarly, knowing that eo in heowan is a falling diphthong and that unstressed vowels and syllables tend to be lost allows the reader to see how O. E. heowan becomes N. E. hewn. Indeed, many words in the passage, such as brobor (brother), wæs (was), hamas (homes), oft (often), and sweorda (swords), are easily related to their modern counterparts.

It may be noticed that several words seem similar in spelling to Modern English words but are not glossed with the common meaning of the similar Modern English word. These are words which have undergone change of meaning. Wið^x (against) and hord (treasure) are two of these words; Modern English with still may mean 'against' in certain contexts, but may also mean 'alongside of,' 'in the same direction as,' etc. Thus with has retained its Old English meaning but also has acquired other meanings which were originally expressed by different words. Likewise, hoard may refer to treasure but has come to mean more often a 'collection or amassment of anything of value or utility for safekeeping or future use'; thus the modern idiom is "a hoard of treasure" because the word has become more generalized in meaning than its Old English predecessor.

The quoted passage contains several words which do not seem familiar to the modern reader and which are glossed with two words; these words, such as heapolinda, ealdorlangne, beaggifa, and bordweall, are compounded from two Old English words. The Old English word-stock, although not as large as that of Modern English, is extremely expressive because of the Anglo-Saxon practice of combining words to form new words.

For example, Wrenn notes in his edition of the Beowulf⁷ nineteen different compounds using heapo, 'battle,' as the first element. Word compounding has remained a characteristic of the English, although not to as great a degree since borrowing from other languages has become prevalent.

⁷C. L. Wrenn, Beowulf with the Finnesburg Fragment (Boston, 1953), pp. 261-262.

The Middle English Period (1100-1500)

With the coronation of William the Conqueror came the substitution of Norman French nobility for English nobility. Indeed, almost all important positions in the kingdom were eventually filled by the French. Norman French was the language of the court and of official business; it was, therefore, the prestige language. However, because English had been firmly established as the national language before the Norman Conquest, it was still the language of the commoners. Thus there were two important influences at work upon the language: the changes that were brought about by the presence of French courtiers and the changes that resulted because English became the language of the uneducated. The changes in the Middle English period affected both the grammar and vocabulary of the language. Some of the changes had begun before the Conquest, but they were greatly accelerated by its influence; others began after the invasion of the Northmen.

Losses resulted from: (1) two languages living side by side, (2) little conservative influence from writing and education, (3) an awareness that form made no difference in an already frozen word-order.

Sing.	O. E.	M. E.
Nominative	stān	stōn
Genitive	stānes	stōnes
Dative	stāne	stōne
Accusative	stān	stōn
Plural		
Nominative	stānān	stōnes
Genitive	stāna	stōnes
Dative	stānum	stōnes
Accusative	stānān	stōnes

Along with the loss of many inflectional endings in Middle English, internal vowel changes, such as the change of Old English stān to Middle English stōn, also occurred. This kind of change, phonetic change, had already begun late in the Old English period and would have happened, although perhaps less quickly, without the Norman Conquest.

The imprint of the Norman Conquest was made most noticeably upon the vocabulary and the spelling of the language. Understandably, some French vocabulary from the Norman overlords filtered into the English word-stock; such words as baron, servant, messenger, feast, largess, govern, empire, adjourn, religion, abbey, sermon, havoc, apparel, embroidery, poison, and image came into the language through the Norman French.⁸ Likewise, Norman French scribes frequently altered Middle English spelling by analogy with their own ways of spelling certain sounds. For example, they frequently spelled the sound [u], spelled with a u in Old English, with the letters ou: thus O. E. hūs > M. E. hous > N. E. house. The initial sound in what, spelled hw in Old English, was reversed by the French scribes; thus O. E. hwy > M. E. why > N. E. why. Another change made by scribes was the insertion of i before e in some words: thus O. E. feld > M. E. field, and O. E. þēf > M. E. thief.

The changes occurring in Middle English are not uniform throughout England because the language itself was not uniform. The dialectal differences appeared not only in the spoken language but also in the written language. Middle English was divided into four dialects: Northern, East Midland, West Midland, and Southern. The Northern dialect area covered the area north of the Humber; East and West Midland

⁸Albert C. Baugh, A History of the English Language (New York, 1957), pp. 201-209.

speech together extended over the area between the Humber and the Thames; Southern occupied the area south of the Thames. In addition to these four major areas, a somewhat different form of Southern Middle English was spoken in Kent. Elements from each of the Middle English dialects have been retained in Modern English; for example, the third person plural pronoun they developed from the Northern form þai, whereas the feminine singular she came from the Midland form sche or she.

The reinstatement of English as a national language during the Middle English period began in the thirteenth century when the English were beginning to react against the many foreign influences in their country. By the fourteenth century, English was again the language of the nobility, of law, and of literature. London speech, containing elements of all the dialects, was preferred for cultivated use. The following excerpt from Chaucer's 'Prologue to the Canterbury Tales' is written in the London dialect.

A clerk ther was of Oxenford also,
a clerk there was of Oxford also

That unto logyk hadde longe ygo.
who unto logic had long betaken himself

As leene was his horse as is a rake,
as lean was his horse as is a rake

And he nas nat right fat, I undertake,
and he was not not very fat I assert

But looked holwe, and thereto sobrelly.
but looked hollow and thereto soberly

Ful thredbare was his overeste courtepy;
Full threadbare was his outermost short cloak

For he hadde gotten hym yet no benefice,
for he had obtained (for) himself yet no benefice

Ne was so worldly for to have office.
Nor was so worldly as to have (secular) office

For hym was levere have at his beddes heed.
for him it was dearer to have at his bed's head

Twenty bookes, clad in black or reed,
twenty books bound in black or red

of Aristotle and his philosophie,
of Aristotle and his philosophy

Than robes riche, or fithele, or gay sautrie
than robes rich or fiddle or gay psaltery⁹

The translation follows:

'There was also a clerk of Oxford,
who had betaken himself unto logic a long
time ago.

His horse was as lean as is a rake,
and he was not very fat, I assert,
But looked hollow, and thereto soberly.
Full threadbare was his outermost short
cloak;

For he had not yet obtained for himself
a benefice [church office],
Nor was so worldly as to have [secular] office.
For him it was dearer to have at his bed's head
Twenty books, bound in black or red,
of Aristotle and his philosophy,
Than rich robes, or fiddle, or gay psaltery.'

Although some inflectional endings, were used in Chaucer's time, the syntax was close to that of current usage. However, it is interesting to note Chaucer's use of the double negative for emphasis, as nas nat (literally, 'he was not not'), a practice which did not become offensive until long after Shakespeare's lifetime.

⁹Geoffrey Chaucer, "Prologue to the Canterbury Tales" in A. C. Baugh, Chaucer's Major Poetry (New York, 1963), p. 244.

Modern English Period (1500-1800)

In the fifteenth century, the language again was to undergo change, although the nature of its modification was to be somewhat different from that of the Middle English period. Of primary importance in this process was the influence of the rise of the middle class and the development of social consciousness thereafter. People who were attempting to cross class lines became increasingly aware of the importance of language as an integral part of social designation. The result was the acceptance of upper class language as a standard to be maintained. Education, more readily available, has a conservative influence on the standards in language. The acceptance and maintenance of a standard speech tended to fix grammatical patterns, thus slowing the process of rapid grammatical change begun in the Middle English period.

In the Modern English period, some major changes in pronunciation took place. Words which were bisyllabic in Chaucer's speech, such as looked and bookes, weakened their final syllables and became monosyllables. The palatal sound represented by gh (such as still is heard in German tragen) was lost, although the symbols were still used in writing. The values of vowel symbols were changed in what is known as the Great Vowel Shift; thus the e, which had originally designated the vowel sound in mate, came to represent the sound in me. These changes in pronunciation took place after spelling had been somewhat fixed by printing, so that "silent letters" remained in the written words and many modern words were spelled, although not pronounced, as in Middle English.

The word-stock, or vocabulary, of English was greatly enlarged during this time. The Elizabethans in particular were fascinated with foreign words and borrowed many to enrich their vocabularies. Shakespeare himself was liberal in his use of borrowed words, as well as quite creative in "verbing it with nouns," that is, changing the function of words already in the language. Many of the words adopted by the Elizabethans were retained as vital parts of the language. Such words as hereditary, external, habitual, atmosphere, autograph, malignant, disrepect, and consolidate¹⁰ were originally borrowed by the Elizabethans and were sometimes subjects of controversy among them.

Another development of the language which began in the sixteenth century and moved to completion in the end of the sixteenth century was the use of the progressive form of the verb. This construction was almost nonexistent in Old English and Middle English; the use of progressive forms, which began with such expressions as "he is laughing" and extended later to the passive construction, such as "it is being moved," was one of the most important changes in the Modern English period.

In the eighteenth century, the rise of rationalism as the predominant mode of thinking among scholars made its imprint upon thinking about language. In addition, this was a period of reaction--one which could not allow the liberal use of language which had been encouraged in the Renaissance. In this period, scholars began to feel the necessity of codifying English. The result was a body of rules about grammar and usage which relied upon reason, etymology, and examples from Latin and

¹⁰Baugh, A History of the English Language, pp. 264-270.

Greek for authority. The theory of the men who were proponents of the movement toward codification was that the language should be "refined" and established in a permanent form. Although there was a basic linguistic fallacy in their thinking that a spoken language could be established in a permanent form and although many of the decisions about disputed points of usage were arbitrary and based on personal prejudices, many matters about the language were settled and have since become established. In the same time that such men as Dean Swift and Bishop Lowth were codifying matters of grammar and usage according to their authorities (reason, etymology, Latin, and Greek), other scholars were championing use as the criterion of authority, a doctrine usually considered most sound linguistically. The chief advocate of this doctrine was Joseph Priestly; his theory, perhaps reflecting the dictum of Horace that "use is the sole arbiter and norm of speech," set up current usage as the standard of speech. In his Rudiments of English Grammar (1761), Priestly stated: "It must be allowed that the custom of speaking is the original and only just standard of any language."¹¹

In the eighteenth century the effect of expansion in trade and in contacts with other parts of the world was seen in English vocabulary. In America contact with Indians, Spaniards, and Portuguese brought many new words into the language: wigwam, toboggan, tomahawk, chili, chocolate, tomato, canoe, quinine, tobacco are a few of these. English trade with India caused the borrowing of such words as bandana, calico, verandah, indigo, and seersucker. Such borrowings from other tongues provided English with its cosmopolitan vocabulary.

¹¹Ibid., p. 341.

Late Modern English (Nineteenth Century and After)

Perhaps the most significant factor at work upon the language in the modern period has been the rapid development of science and technology. According to A. C. Baugh, "periods of great enterprise and activity seem generally to be accompanied by a corresponding increase in new words."¹² Every field of science has contributed words which have become part of the general vocabulary: anesthetic, aspirin, iodine, hormones, from medicine; election, atomic energy, from physics; benzine, cyanide, radium, from chemistry; egocentric, extravert, introvert, from psychology. Likewise, inventions require new terms, as may be illustrated by the wealth of terms which have come with the automobile, the airplane, radio, and television.

The need for rapid enrichment of the word stock of English in the nineteenth and twentieth centuries has been filled in several ways. The "borrowing" habit, well established by this time, has provided one means of incorporating new words into the language; as English speaking people adopted ideas or innovations from other people, they usually adopted the foreign term which designated them: chop suey, vodka, chauffeur are examples. A second means of filling the need for new terms is the oldest means of increasing vocabulary in the English language--compounding. Such words as hitchhike, teen-age, searchlight, and lipstick are modern words formed in the manner used by speakers of

¹²Ibid., p. 357.

Old English. An extension of this mode of word-formation is evident in compounds made from Latin and Greek roots. Reliance upon the classical languages as a source for new words is a method used frequently in devising scientific terminology.

Enrichment of the word-stock of English is accomplished not only by incorporating foreign words into the language, but also by coining new words and adapting existing words. Coinages are frequently formed by analogy with existing words; for example, addressograph is analogous in form to such words as autograph and phonograph. Less frequently, new words which are not suggested by previously existing words are created; Kodak and Nylon are examples of the creation of new roots.¹³ Moreover, words or the meanings associated with words are often altered. Such words as transcontinental, trans-airways, dissassemble, and super-market vary in semantic meaning from their stems. Similarly, such words as finalize, sanitize, lengthwise, and crosswise differ in part of speech, or grammatical meaning, from their stems.¹⁴

Meanings associated with particular words are sometimes altered through the process of semantic change. Some of the types of semantic change are elevation, degradation, folk etymology, generalization, and specialization. Elevation in the meaning of a word occurs when that word no longer denotes something considered common or humble; conversely, degradation of meaning occurs when a word no longer denotes something valued positively by society. An example of elevation is offered by the words praise and nice; the former originally meant 'to put a value or price on,' the latter, 'simpleminded.' Hussy, which once meant

¹³Pyles, op. cit., pp. 262-263.

¹⁴Ibid., pp. 267-276.

'housewife,' and reek, which once meant 'smoke' or 'smell,' are examples of degradation of meaning. Folk etymology is the process by which a speech community borrows a word, but, losing sight of its original meaning, reforms the word. The substitutions of sparrowgrass or speargrass for asparagus and cramberry for cranberry are results of folk etymology. Specialization and generalization occur when the scope of a meaning changes. In the former, the word becomes specialized or restricted in its application; in the latter, the meaning of a word is extended. Liquor, originally referring to any fluid, now usually denotes alcoholic beverages. Meat, which once meant 'food,' is now more specialized in meaning. The word place has generalized in reference from its early meaning, 'a wide street,' to its present denotation of any geographic point. Barn, originally 'a storehouse for barley,' has extended in scope so that it is now a storehouse for any grain and for livestock.

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LANGUAGE: STRUCTURE AND USAGE

MORPHOLOGY

Kindergarten

EXPECTED READINESS

The child

... uses inflected and derived words
in his conversation.

OBJECTIVES

The child will

... differentiate, by use of context clues, events which are happening
in the present and events which happened sometime in the past.

... understand the difference in word meaning when the prefix un- is
added to an action word (verb).

LEARNING EXPERIENCES

1. To differentiate, by use of context clues, designations of present
and past time.

Example: After reading a "Once-upon-a-time story," ask pupils when
the story happened: Did the story happen a long time ago or last week?
How do you know?

Example: Tape pupils's voices during a sharing period or at a con-
versation time. Later, call attention to the fact that a speaker tells
when something happened by the words he uses. Play selections from the
tape, introducing each selection in such a way that time is kept in mind.

2. To understand the difference in word meaning when the prefix un- is
added to an action word (verb).

Example: Play the "Undoing Game" in which the teacher does something and asks a child to undo it.

Sample actions: Lock the door, child unlocks it; tie a shoestring, child unties it; button a sweater, child unbuttons it; cover a book, child uncovers it; cork a bottle, child uncorks it; dress a doll, child undresses it, etc.

With each action the teacher and child say what they are doing: "I am locking the door." "I am unlocking it."

At the end of the game lead the pupils to generalize about action words when un- is added to the word which signifies the action.

MORPHOLOGY

First Grade

EXPECTED READINESS

The child

- ... uses inflected and derived words in his conversation.
- ... has some understanding of the terms past and present.
- ... understands the un- prefix in common verbs.

OBJECTIVES

The child will

- ... understand the meaning of the phrase more than one, the meaning of the term plural, and the meaning of the noun inflection -s.
- ... understand the meaning of the term past tense and the meaning of the verb inflection -ed.
- ... discover that he uses in his own writing the noun inflection -s and the verb inflection -ed.

LEARNING EXPERIENCES

1. To understand the meaning of the phrase more than one, the meaning of the term plural, and the function of the noun inflection -s.

Example: Play a game, "One or More than One." Appoint one child to hold one or more than one object (pencils, marbles, beads, etc.) behind his back, and appoint another child to guess whether he is holding one or more than one object. Write on the board statements about correct guesses:

(John had one pencil. Ted had five pencils.) Throughout the game lead the pupils to see that two, three, five, ten, any number larger than one, may be represented by the term more than one.

After playing the game with real objects, change to word-picture cards. A set of two cards such as a picture of a ball with the word ball and a picture of several balls with the word balls may be used. One child looks at both cards, turns them face-down, and asks another child to guess which card shows one or which card shows more than one.

Word cards (cap caps coat coats , etc.) may be matched with real objects grouped in various number arrangements.

Later in the day call attention to the word cards without pictures:

<u>ball</u>	<u>balls</u>	<u>cap</u>	<u>caps</u>
<u>cat</u>	<u>cats</u>	<u>bat</u>	<u>bats</u>
<u>book</u>	<u>books</u>	<u>mat</u>	<u>mats</u>

Ask the pupils to identify the words which represent one or more than one of the objects named.

Lead the pupils to generalize about changing the form of a word to cause it to represent more than one of the objects named by the word. Call this changed form the plural form of the word, explaining that the word plural means more than one. The pupils' generalization may be written on chart paper:

A word which names one thing may be changed so that it names more than one of the things. The word + -s is the plural form.

$$\text{balls} = \text{ball} + \text{-s}$$

Example: Using stories on filmstrips, ask the children to identify plural forms of words and explain the way the word was formed. Introduce the term singular in a casual manner.

Example: Tape children's voices during a conversation time. Later play the tape and select certain statements to write on the board. Ask the children to categorize the underlined words under the headings singular form and plural form:

My grandmother brought me this sweater for Easter.

I have some new shoes too.

Mother said she would buy me a new hat for Easter but we haven't been to town yet.

Are you going on an egg hunt? I went to three egg hunts last year. I'll bet I found fifty eggs.

Use words from the children's own conversation as an entry into further understanding of the morphological concepts of the language. Lead them to see that words like sweater, shoe, hat are called base words and that the plural form is really the base word + -s. They understand that base word has a meaning, that it represents something. The -s has no meaning alone--but when it is added to the base word the meaning of the new form of the base word is changed.

2. To understand the meaning of the term past tense and the meaning of the verb inflection -ed.

Example: Involve the children in dramatizations of stories or nursery rhymes. Later write on the board some statements about the actions that were performed.

Jack jumped over the candlestick.

Mary worked in her garden.

Mother Hubbard opened the cupboard door.

Lucy Locket hunted her pocketbook.

The lamb followed Mary to school.

Call attention to the underlined words and ask the children to decide in what way they are alike. (They all end with -ed.)

Re-write the words as follows:

jump + -ed

work + -ed

open + -ed

hunt + -ed

follow + -ed

Explain that the base word represents some kind of action and that the added -ed shows that the action took place sometime before now, sometime in the past.

Follow this by more involvement of pupils. Ask a pupil to change the form of an action word such as sew to make it represent action that took place in the past. Write the word in context on the board: Mother sewed a button on my coat.

Continue with other words until the children gain an understanding of the verb inflection -ed. (Suggested words: call, talk, whisper, shout, cook, boil, watch, look, listen, wash, polish.)

Example: From stories in the basal reader, in library books, or on filmstrips, lead children to find words which are formed by adding -ed to a base word in order to show that the action reflected by the base word took place in the past. Explain that this form (base word + -ed) is called the past tense; tense refers to time. Follow with questions such as this: What is the past tense of the action word bow? (mow, pull, etc.) Place the newly formed words in context. (The man bowed to the Queen.)

After children have formed the past tense of several verbs, lead

them to form a generalization about past tense form:

An action word may be changed to show that the action happened at some time before now, sometime in the past, by adding -ed to the base word.

jumped + -ed = jumped

NOTE: Children, by analogy, will likely add -ed to base words that do not fit into the regular -ed inflection pattern. When this happens only a casual explanation of the verb in question is needed. Irregularities in verb inflections will be studied in more detail at a later level.

3. To recognize the noun inflection -s and the verb inflection -ed in pupils' own writing.

Example: After a field trip write a story about what happened, include things the pupils saw and things they did.

When the story is finished identify plural forms of name-words (nouns) and past tense forms of action words (verbs).

MORPHOLOGY

Second Grade

EXPECTED READINESS

The child

- ... uses inflected and derived words in conversation.
- ... knows the meaning of the terms singular and plural.
- ... recognizes the noun inflection -s.
- ... recognizes the verb inflection -ed.
- ... understands the meaning of the un- prefix in some verbs.

OBJECTIVES

The child will

- ... understand the meaning of the terms possessive, possessive form, and noun and the meaning of the noun inflection 's'.
- ... understand the meaning of the terms present time and verb and the meanings of the verb inflections -ing and -s.
- ... develop an understanding of inflection of compound words.

LEARNING EXPERIENCES

1. To understand the meaning of the terms possessive and possessive form and the meaning of the noun inflection 's'.

Example: Ask several children to bring something which belongs to them and place it on the table. Write sentences about the articles on the board.

Susan's sweater is on the table.

This is Barbara's pencil.

Here is Bob's book.

Is this Jimmy's marble?

Gail's pocketbook is heavy.

Explain that the 's added to Susan's name shows that Susan owns the sweater. The 's points out the owner or the possessor of the article.

Generalize about the form that the name takes when possession or ownership is shown. Write the generalization on chart paper:

Name + 's shows possession.

Jimmy's book

John's is the possessive form of John. This is John's bicycle.

Example: Ask a child to borrow something from a friend and bring it to the table. Elicit from him a statement about the article, naming the owner of the article. Write his statement on the board:

This is Fred's cap.

Remind pupils that you asked John to "borrow something from a friend." Comment on the fact that John might have given statements such as these:

This is my friend's cap.

This is my buddy's cap.

Discuss with pupils the fact that name-words other than names of particular persons may change their form in order to show possession.

Illustrate:

My mother's car is in the garage.

His father's coat is on the chair.

The dog's collar is broken.

A child's toy is on the floor.

The flower's leaves are falling.

A cat's fur is soft.

Draw the conclusion that the possessive form of name-words is base word + 's.

Replace the chart made earlier (Name + 's shows possession, etc.) with a revised chart. Elicit pupil help in phrasing the new chart:

A base word + 's shows possession.

John's is the possessive form of John.

This is John's bicycle.

Friend's is the possessive form of friend.

This is my friend's bicycle.

Example: Review the concept of plural. Compare the plural of name words with the possessive form of name words. Call attention to the fact that the words dogs and dog's sound just alike. If those words are in spoken sentences we must listen to the rest of the sentence in order to know which form the speaker is using.

Call attention to the fact that in writing the words dogs and dog's we show the difference between the plural and possessive forms by using the appropriate inflection -s or 's.

Lead to the following comparison:

Base word + -s is the plural form of a name word.

Base word + 's is the possessive form of a name word.

Conclude that in each instance the base word is the part which has meaning of its own. It represents something. The -s has no meaning

alone. It only signifies that the base word has been changed to mean more than one. The 's has no meaning of its own. It only signifies that the base word has been changed to show that its referent possesses something.

Example: Find other words which may be used as base words in situations such as those above. Write on the board a statement such as this:

The _____ are in the yard.

Ask pupils to supply words which might be placed in the blank space.

List their suggestions as:

The flowers are in the yard.

dogs

boys

toys

bicycles

Call attention to the fact that each word supplied is the plural form of a word, base word + -s.

[NOTE: Some one will likely offer a word such as children for the blank space. Accept it and remark casually that this is a peculiar word. Its plural form is base word (child) + (r) -en. Avoid prolonged discussion. Irregularities of noun inflections are studied later. Do not avoid the word. This is another opportunity to identify a base word which is classified as a noun.]

Introduce the idea that base words such as the ones in this list are called nouns. Discuss the fact that a noun can be changed to show more than one. The plural form of a noun is made by adding -s.

Test the base words supplied by the children in the pattern sentence to see if they can be changed to the possessive form. Lead pupils to form a generalization:

A noun can be changed to show possession. The possessive form of a noun is made by adding 's.

The girl's coat is new.

Ann's coat is new.

Example: Play a game called "Noun-Testing." Give ten word-cards to each student. Ask students to test the words to see if they can be called nouns. The words must pass three tests:

- (1) The word fits into this sentence:

The _____ is in the yard.

- (2) The form of the word may be changed to mean more than one by adding an -s.

- (3) The form of the word may be changed to show possession by adding 's.

Assorted word cards are used: boy, if, up, rabbit, swing, beautiful, under, and, king, etc.

2. To understand the meaning of the terms present time and verb and the meaning of the verb inflections -s and -ing.

Example: Review the concept of past tense of action words:

Discuss games played at recess. Write statements on the board as pupils tell about their play.

Sue and Judy played jump rope.

Tommy played on the monkey bars.

Mary and Jill pretended that they were ladies. They visited Gail in her playhouse.

Lead pupils to identify the action words. Call attention to the fact that the action words are written in the past tense form (play + -ed, pretend + -ed, visit + -ed) because recess is over, the time in which the action took place has already gone by, it is past.

Introduce the idea of examining the children's own language to find out what they do with words to show that action is happening right now, at the present time. Whisper directions to a child. While he carried out the directions ask another child to tell what he is doing. Write the child's statement on the board. Continue until several such statements are written.

Joe is sharpening his pencil.

Jerry is stacking some books.

Betty is looking at the fish.

He is standing on one foot.

She is reading a book.

Comment on the fact that pupils already know how to make action words show present time. They have done so in these sentences.

Underline the words is sharpening, is stacking, is looking, is standing, is reading. Ask pupils how these terms are alike. (The word is is used each time. The action words all end in -ing.) Lead pupils to make generalizations such as these:

- (1) One way to show that action is taking place at the present time is to use the word is and the base word + -ing.
- (2) The base word tells what action is meant. The word is and ending -ing change the base word to show that the action is happening now.

Call attention to the fact that the words am and are are used in-

stead of the word is in many instances: When the speaker talks about himself he says "I am reading," or about himself and another or several others he says "We are reading." When the speaker talks to another or others he says "You are reading." If a speaker talks about several people he says "They are reading." Alter the generalization to read:

To show that action is taking place at the present time we may use is, are, or am and the base word + -ing.

The man is mowing the lawn.

My friends are playing.

I am working.

Example: Introduce the idea that in addition to the pattern is and base word + -ing, we have another way of showing that action is happening at the present time. Illustrate this by asking certain questions and recording answers on the board:

Do you ever talk on the telephone?

What persons do you call?

I call Jimmy sometimes to ask him to come and play with me.

I talk to my grandmother when we call her.

When do you brush your teeth?

I brush them after breakfast and before I go to bed.

I brush mine before breakfast, too.

What television shows do you watch?

I watch Captain Kangaroo.

I always look at Tarzan.

Point out the action words. (Limit to regular verbs at this time, if possible.) Explain that the action shown in statements of this type is a continuing or regular kind of action which has been going on

and continues to go on. We call it present time not because it is happening at this moment but because we do it regularly at this time of our lives. (I brush my teeth every day.)

Call attention to the fact that in these sentences nothing is added to the base word to show that action is taking place at the present time.

Example: (Follow-up of preceding example) From an imaginary conversation written on chart paper introduce the verb inflection -s.

Mary: I look at Captain Kangaroo.

Joe: You look at that but I look at Hopalong Cassidy. They are on at the same time and I like Hop better.

Betty: She looks at Captain Kangaroo. He looks at Hopalong. I look at the Lone Ranger.

Kathy: They look at kid stuff. I like Space Ghost.

Jimmy: When Bill spends the night with me we look at the late show.

Lead children to examine the action word look as each person used it in the conversation. Help them discover that Betty changed its form, yet she too made the action word show present time. She used the base word + -s. Lead to the idea that the -s is added to the base word to show action in the present time only if the speaker is talking to a second person about what a third person is doing.

Continue with another closely related illustration. Imagine two ladies talking together about cooking. Write their conversation on the board leaving out the action word cook(s). Discuss with children who the speaker is, who the listener is, and who performed the action. Fill in the blanks together with the action word cook or its changed form cooks.

I _____ dinner every day when I come home from work.

You _____ every day? I _____ a roast on Sunday and then warm it for two or three days.

Do you know Mrs. Williams? She _____ the best roast I have ever eaten.

Yes, I know Mrs. Williams. We _____ together sometimes.

Have you ever been to a cooking school? I go once a week. Those teachers _____ beautiful cakes and pies.

When the action words have been supplied, check the statements to see under what conditions the base word was used alone and under what conditions the base word + -s is used. Again, generalize about the fact that -s is added to the base word to show action in the present time only if the speaker is talking to another (or others) about a third person doing the action.

Call attention to the fact that it is the base word which shows the action, or has meaning of its own. The -s has no meaning unless it is attached to a base word. Then it tells that a third person (not the two talking together) is doing the action at the present time.

Lead the children to form a generalization:

To show that regular action is happening over a period of time, including the present time, we use the base word alone or the base word + -s:

I like candy.

You like candy.

He likes candy.

We like candy.

They like candy.

Example: Tape a sample of children's conversation and listen to the tape. Select action words for discussion. (Avoid irregular verbs at this time if possible.) Decide whether the action words show present time or past time. Comment on the fact that the pupils manage their language easily. They make the form of the word show when the action took place.

Introduce the term verb by stating that action words have a special name. Write the term verb on the board as it is introduced.

Call attention to ways we can tell whether or not a word may be called a verb:

- (1) It will fit into a pattern like one of these:

I like candy.

I walk every day.

- (2) The form of most verbs may be changed by adding -s, -ing, or -ed.

Follow this with a game called "Verb Testing." Distribute word cards to children. Help them test the words to see if they can be classified as verbs. Submit the words to this test:

- (1) Can you make it show past time by adding -ed to the base word?

Prove it by using the changed form in a sentence.

- (2) Can you make it show present time by adding -s to the base word?

Prove it.

- (3) Can you make it show present time by adding -ing to the base word in sentences beginning like these?

He is (base word + ing).

I am _____.

They are _____.

Sample words for use in testing: talk, jump, if, under, to, ask,
beautiful, boy, girl, climb, paint.

NOTE: Avoid including irregular verbs.

3. To develop an understanding of inflection of compound words.

Example: Select from children's conversation or from literature samples of compound words to write in context on the board:

My aunt brought me a raincoat.

I ate oatmeal for breakfast.

She is a crybaby.

Call attention to one of the underlined words and ask what it means. Then call attention to the small words from which this word was made. Lead the pupils to see that in words such as these each part has a meaning of its own, then when they are put together a new meaning is implied.

Point to the underlined word in the second sentence and ask the children what the meaning parts are and what the new meaning is when the parts are put together.

Continue with samples until understanding is established. Tell children that words of this type are called compound words. Comment about the fact that many nouns are compound words. Test the compound words in the sample sentences to see if they can be called nouns. Use this test: Can a plural form be made by adding -s? Can a possessive form be made by adding 's?

MORPHOLOGY

Third Grade

EXPECTED READINESS

The child

- ... recognizes and knows the meaning of the noun inflections -s and 's.
- ... recognizes and knows the meaning of the verb inflections -s, -ing, and -ed.
- ... understands the term compound word, recognizes some compound words.
- ... understands the meaning of the -un prefix in some words.

OBJECTIVES

The child will

- ... understand some of the forms of the verb be.
- ... understand functions of the verb be.
- ... begin to understand and identify auxiliaries.
- ... expand his knowledge of derived words to include selected prefixes.

LEARNING EXPERIENCES

1. To understand the forms of the verb be.

Example: Introduce the idea that there is a group of words which pattern like action words but really show no action. They show only being. Illustrate and discuss two or three samples:

John ate here. (Action word)

John is here. (Being word)

Mary saw my friend. (Action word)

Mary is my friend. (Being word)

The puppy ran away. (Action word)

The puppy is away. (Being word)

Discuss variations in the form of the word signifying being. Call attention to the fact that the word signifying being in these sentences also signifies present time. Elicit pupils' help in changing the statement to signify past time.

Call attention to the fact that the form of the word signifying being changes:

(1) If a person is talking about himself, he says I am, I was, or I will be.

(2) If someone is talking to another person about that person, he says you are, you were, or you will be.

(3) If someone is talking to another or to other people about a third person, he says, John is, John was or John will be; he is, he was, or he will be.

The third person form is used when one is talking about a girl also: Mary is, she is, or she will be.

The third person form is used when we talk about things: The rose is, it is, or it was.

Example: Review the forms of the verb be, studied in the example above, and comment on the fact that in each case these verbs go with singular forms of nouns. Introduce the forms of the verb be which go with plural nouns.

Write on the board a few sample sentences:

I am sleepy.

I was happy to see him.

You are my friend.

You were the first one here.

He is tall.

He was the tallest boy in his class last year.

Call attention to the fact that in each case one person is being talked about. (In sentences 3 and 4 call attention to the words friend and first one to help establish the singular you.)

There are other forms of the verb be:

(1) When the speaker talks about himself and others like him he says,

We are sleepy.

We were late this morning.

Jimmy and I are Cub Scouts.

(2) When someone is speaking to a group of people he says,

You are my friends.

You were the best ball players on the team.

(3) When a person is talking to another or others about two or more people or things he says,

They are on the front row.

John, Jimmy, and Sam are absent.

They were here when school started.

Trees are tall plants.

Squirrels were in the trees.

Lead pupils to state a generalization:

The verb which signifies being changes its form to fit the

situation. Forms of the verb be which show the present time are these:
am, are, is.

I am sleepy. Joe is sleepy, too. Billy and Tom are wide awake.

Forms of the verb be which show past time are these: was, were.

John was sick yesterday. His mother and father were worried about him.

2. To understand functions of the verb be.

Example: Explain that the verb be links one part of the sentence with another part if those two parts refer to the same thing:

He is my brother.

The word he and the words my brother refer to the same person. The verb is serves as a linking verb to link these two terms together.

Mary is beautiful.

The word beautiful describes Mary. The verb is links Mary and beautiful.

That girl is a good student.

The terms that girl and a good student are referring to the same person. The word is links the terms together.

Example: Make a tape recording of pupils talking together. Select from the tape illustrations of the children's use of linking verbs. Use these as illustrations in discussion of linking verbs.

Example: Introduce a second function of the verb be, its use as an auxiliary. Playing a game, "Imaginary Doings." Begin the game by saying something of this nature:

"I am skating on a frozen pond. What are you doing?"

A child answers "I am ..." and asks another "What are you doing?"

As this continues, record several of the statements on the board and suggest that the group imagine that the happenings occurred last night.

Then begin the game again:

"When I was sleeping, Joe was flying in the sky. What were you doing?"

Again, as the game continues, record several statements on the board.

After the game is ended ask children to underline the words which are forms of the verb be. Call attention to the fact that in these sentences the verb does not link one part with another (the parts are not alike). In these sentences the verb be is used with the action word to help show the time of the action. It is called an auxiliary or a helping verb:

I was sleeping.

Joe was flying in the sky.

Review: The form of the verb be signifies the time that the action took place:

Is (am, are) with the base word + -ing means present time.

Was (were) with the base word + -ing means past time.

He is flying.

He was flying.

3. To understand and identify auxiliaries.

Example: Help children to identify the auxiliaries (or helping verbs) and the verbs with which they are used in sentences such as the following:

He is riding his new bicycle.

The dog was not eating his food.

Were you looking at this book?

The boys are building a hut.

Introduce another auxiliary, have:

We have talked about this before.

John has walked to school every day this year.

Marie had called before I left.

Discuss other terms by which auxiliaries are called, helping verb, verb pointer, and verb introducer. Elicit from children logical reasons for these names.

4. To understand the meanings of selected prefixes and the relationships of these to the meaning of the base word.

Example: To introduce the prefix re- (meaning again) the teacher may write sentences such as these on the board:

Please reread the directions.

Did you rewrite your letter?

John refilled the paint jars.

Mother reloaded the washing machine before she left.

We had to replant our garden because the first seeds did not come up.

Ask pupils to examine the underlined verbs in these sentences. In most of the sentences the verb is composed of re- + base word. In two sentences the verb is composed of re- + base word + ed. Review the meaning of -ed added to a verb. Lead the pupils to the understanding of the meaning of the letters re- in the words in these sentences. Explain that sometimes one or more letters, combined to have a meaning of their own, are attached to the beginning of a word. Such a grouping of letters is called a prefix.

Provide other experiences with prefixes:

(1) Lead pupils to discover that the prefix un- means reversing or undoing the action signified by the base word. Use examples.

(2) Call attention to the fact that nouns may have prefixes.

Guide pupils in determining the meaning of the prefix under:

The ball rolled into the underbrush. The undercurrent is very strong in the river.

Guide pupils in discovering that the meaning of the base word plus the meaning of the prefix results in a new meaning.

Lead to a generalization by eliciting from pupils a statement about prefixes:

A prefix is a letter or group of letters added to the beginning of a word. A prefix has a meaning of its own. Its meaning alters the meaning of the base word, or implies a new meaning:

He unhooked the latch and went out.

(un- + base word + ed)

prefix -hook-

Means to do the reverse action.	Means to secure by placing metal pin in holder.	Has no meaning alone. Attached to a verb it changes verb to show past action.
--	---	--

Means to remove
metal pin from
holder.

THE ENGLISH SENTENCE

Kindergarten

EXPECTED READINESS

The child

... uses orally the various constructions and patterns of the English sentence.

OBJECTIVES

The child will

... become aware that he can make statements which describe persons, objects, or events.

LEARNING EXPERIENCES

1. To make statements that describe.

Note: The examples of activities focus on the use of statements, the expansion of sentences with description, and the "tune" of a sentence as a unit of language. Children will differ in language development, from those who use a word or a group of words as though it were a sentence, to those who use easily sentences of considerable complexity and length. Practice with the sound of the sentence, in listening to others' and to his own expression, is an essential for each pupil's progress in language skill and understanding.

Example: The teacher leads the children in playing the game "When?"

The teacher begins a statement and a child finishes it with a "when clause":

Babies cry

when they are hungry.

We wear raincoats when it rains.
Old Mother Hubbard found nothing when she went to the cupboard.

Example: Play telephoning. One child "telephones" another and asks what one or two other children are doing, "Hello, Jane. Are Susan and Jill there? What are they doing?" As Susan and Jill hear their names, they begin to do something which Jane can describe. Jane's telephone conversation describes their actions.

Example: As the teacher reads poetry or stories to children, she occasionally calls attention to descriptive language.

Example: Play "I see something." A child makes one or two statements describing an object in the classroom. Others guess what the object is. Illustration: "I see something red and round. It is in the front of the room. What is it?" "I see something blue, made of cloth. It is hanging on a hook. What is it?" This game may be played by imagining, with eyes closed. "I see a fat little monkey eating ripe bananas."

Example: After a field trip the children draw pictures about things seen or done. Each child is asked to tell about his picture. He is asked to use describing words as he tells about the objects or events.

THE ENGLISH SENTENCE

First Grade

EXPECTED READINESS

The child

- ... uses orally the various constructions and patterns of the English sentence.
- ... knows the meaning of the term describe and can identify in simple sentences the parts that describe.

OBJECTIVES

The child will

- ... understand and use the term sentence and identify simple sentences.
- ... differentiate between question and statement by noticing differing word order and the "tune" of the oral language.
- ... combine short sentences.
- ... extend sentences.

LEARNING EXPERIENCES

1. To understand and use the term sentence and to identify simple sentences.

Example: The teacher uses the term sentence in a casual, but meaningful way. Illustrations:

(a) As the teacher reads a story, she pauses to say, "That is a good sentence. Listen while I read it again."

(b) A group story is written about an exciting experience. The teacher writes children's contributions on the board as they give them. She finds opportunities to use the word sentence in her

conversation: "How will our story begin? Who will give me the first sentence?"

"That was a good sentence, Judy. Let me read it to see if I wrote just what you said."

"Now, who will give me one last sentence to end our story?"

(c) In the reading lessons as the teacher checks comprehension she asks such questions as these:

"Beth, will you read the sentence which tells about Jane's surprise?"

"Mike, will you read the sentence that tells why the children were so happy?"

Example: On the Game Shelf are boxes of word cards. A child or a small group of children may play "building sentences." As a sentence is built, one of the group may copy it on the chalkboard. The group which builds a specified number of sentences wins a game. The teacher reads and discusses several sentences briefly to emphasize the "tune" of a sentence.

Example: The tape recorder is turned on during sharing time, at a time when some object is brought to show. Later, selections from the tape are transcribed and shown to the class by opaque projection. The division into sentences is mentioned.

2. To differentiate between question and statement by noticing word order and the "tune" of the language.

Example: A boy shows the class a butterfly which he has caught and mounted. He tells about it and pupils ask questions. The teacher repeats a question and his answer and asks pupils to listen for the difference in the way the two sentences are said. The teacher writes the sentences on the board, as she talks about them, classifying each as question or

statement.

Where was the butterfly?
The butterfly was in my flower garden.

Pupils notice the question mark, and the teacher asks what else is different between the two. They recognize or are led to see that the words are in a different order. In the question butterfly is at the end. In the statement butterfly is at the beginning.

Example: One pupil arranges word cards to make a statement. He selects another pupil to change them so that the sentence asks a question.

He has gone home.
Has he gone home?

Mary is eating lunch.
Is Mary eating lunch?

Jim can run.
Can Jim run?

3. To combine short sentences into single sentences.

Example: The teacher writes groups of short sentences on the board or makes them with word cards and shows that they may be combined to make single sentences. After two or three sample combinations are made, pupils are asked to combine other short sentences. Samples:

I have a dog. His name is Brownie.
I have a dog named Brownie.

I went to the movies. I saw a war picture.
I went to the movies and saw a war picture.

Dick is my cousin. He lives in New York.
My cousin Dick lives in New York.

Daddy went with me. Mother did not go.
Daddy went with me, but Mother did not go.

4. To extend sentences.

Example: The teacher arranges word cards to form a simple sentence:

The boy went home.

A child is asked to find words which could be added to the sentence to tell something about the boy or to tell something about his going home. Such cards as these are available: little, slowly, if, and, happy, but, quickly, after, until, school.

Example: The teacher writes a simple sentence on the board, reading it as she writes. She says to the class: "This short sentence has two parts. We will draw a red line under one, and a yellow line under the other. What is the first part?" As children answer, she recognizes the answer which designates the complete subject and underlines it in red, and the predicate in yellow. Children recognize these two main parts of the sentence by the "tune" of the language and by the meaning. At this level, there seems no need to use the terms to name the parts.

The teacher asks the pupils to suggest words that tell more about the part in red. Words or phrases are added and underlined in red. Pupils suggest words that tell more about the part in yellow.

(red) The kitten cried. (yellow)
The little grey kitten cried for his mother.

Example: Using a child's drawing as a starter, children are guided in building a structure of modification and fitting the structure into a sentence.

house
 a red brick house
 an old red brick house with a tall chimney
 We bought an old red brick house with a tall chimney.
 An old red brick house with a tall chimney is next door to
 our house.

THE ENGLISH SENTENCE

Second Grade

EXPECTED READINESS

The child

- ... uses orally the various constructions and patterns of the English sentence.
- ... understands and uses the term sentence and identifies simple sentences.
- ... differentiates between statements and questions.
- ... combines and extends sentences.

OBJECTIVES

The child will

- ... increase his understanding of the sentence by recognizing the two main parts, subject and predicate.
- ... recognize simple uses of coordination.
- ... build sentences through modification and coordination.

LEARNING EXPERIENCES

1. To understand the two main parts of a sentence, subject and predicate.

Example: A report of animals observed in science activities may furnish written material for study and discussion:

Rabbits have soft fur and long ears.
Their back legs are long and strong.
• Their tails are short.
Rabbits wiggle their noses.
They eat vegetables.
Rabbits are quiet animals.

The teacher writes a sentence on the board. She reads the sentence and asks "What is this sentence about?" As pupils answer she underlines Rabbits. "What does it tell about rabbits?" She underlines have soft fur and long ears. Rabbits have soft fur and long ears. Several other sentences are so divided by the teacher as the children suggest the division.

Example: From notes of children's free conversation, the teacher writes on the board selected statements. Children are led to locate the subject and predicate. The teacher underlines the complete subject and the complete predicate of each sentence.

The boys on our block played ball yesterday.

Our mothers watched us.

My team won.

Taking one sentence at a time, the teacher asks if there is one word that tells what the subject is. As children locate the noun, she puts a second line under this headword. They locate in each predicate the one word which tells what is said about the subject, and the teacher puts a second line under this verb. She calls each of these words the headword.

Example: Children are asked to make sentences by joining two parts from the following lists of subjects and predicates.

<u>Subjects</u>	<u>Predicates</u>
That nice lady	are empty.
Those little kittens	lives near us.
The boxes	drink milk.
Those crayons	slept
After lunch he	fell of his desk.

Summary: From the above examples, children draw generalizations as follows: Sentences have two parts, a subject and a predicate. A headword in the subject is a noun or noun substitute. The headword in the

predicate is a verb.

2. To understand simple uses of coordination.

Example: Statements such as these are written on the board:

Martha and Jane are painting.
 Judy and Beth are reading.
 Bill and Jim are working puzzles.
 The little kitten and the puppy are playing together.

Children are led to see that the subject in each sentence has two head-words, joined by the word and.

Martha and Jane are painting.

Example: The teacher selects statements from literature or from children's written or oral language to illustrate coordination in the subject. Children are helped to see the coordination and the use of and as a function word to join two like words.

The boy and his dog walked down the road.

The words boy and dog are nouns, both used as headwords in the subject. They are joined by and, a function word.

The dog barked and growled.

The words barked and growled are verbs, both used as headwords in the predicate. They are joined by and, a function word.

Summary: From many experiences with the word and, children draw the generalization that and serves the function of junction or coordination of two like words. It may join like words in the subject - nouns used as headwords. It may join like words in the predicate - verbs used as headwords. It may join other like parts of language.

3. To build sentences through modification and coordination.

Example: The children wish to keep a record of an experience, and dictate sentences to the teacher as she writes them on a chart. The sentences are short and repetitious, so she suggests some combinations to make the story more interesting. Pupils read the story aloud.

We went to the zoo yesterday.
Mr. Rhine met us.
He is the keeper.
He likes the animals.
His favorite is the chimpanzee.
The chimpanzee is funny.
He talked to us.
He did tricks for us.

Pupils select sentences which they wish to combine, suggest several ways, and decide which is the most effective. The story is revised and a new chart made.

We went to the zoo yesterday.
Mr. Rhine, the keeper, met us.
He likes all the animals, but his
favorite is the chimpanzee.
The funny chimpanzee talked and did
tricks for us.

Example: The teacher writes two or three simple sentences on the board and asks pupils to find ways to combine them.

- (a) Pat went to the beach.
The sun was shining.
His sister went, too.

Pat and his sister went to the beach in the sunshine.

- (b) I was sick.
I went home.
I told my mother.
She put me to bed.

I was sick and went home. When I told my mother, she put me to bed.

or

When I went home sick, my mother put me to bed.

- (c) A dog lives next door.
 He barks at night.
 He keeps everyone awake.

The dog next door keeps everyone awake barking at night.

or

The dog next door barks at night and keeps everyone awake.

or

The dog that lives next door barks at night and keeps everyone awake.

Example: A simple sentence on the board is divided into its two parts (subject and predicate). Pupils are asked to suggest words that tell more about the first part; words that tell more about the second part. The teacher records the suggestions in two lists.

<u>The rooster</u>	<u>crows</u>
old	in the morning
red	every day
with the broken leg	in the barnyard
mean	loudly
big	early
that Mr. Gray gave us	on the fence
	to wake up everybody

Children select from the suggestions those they wish to use in an extended sentence.

THE ENGLISH SENTENCE

Third Grade

EXPECTED READINESS

The child

- ... uses orally the various constructions and patterns of English sentences.
- ... can combine and extend sentences.
- ... can identify the subject and predicate of simple sentences.
- ... knows the function of the word and in simple sentences.

OBJECTIVES

The child will

- ... differentiate statements and requests or orders.
- ... identify sentences as statements, questions, or requests by means of word order of subject and predicate.
- ... recognize kernel sentences and extend them with descriptive elements recognized as modifiers.

LEARNING EXPERIENCES

1. To differentiate statements and requests or orders.

Example: The teacher and children list the kinds of things said as one person gives an order to another or makes a request of another:

Please close the door.
Walk quietly in the hall.
Pick up your clothes.
Turn off the television.
Clean your desks.
Bill, pick up your pencil.

Children are guided in seeing that the subject of a sentence which is a request or an order is not necessarily stated. It is understood that the person to whom the order is given will perform the action implied by the verb.

Example: After several experiences together children are asked to make up problems for each other. Illustration: Add punctuation and circle the letter identifying the sentence type (statement -S; question - Q; request or order - R):

1. Bring the book to me (S, Q, R)
2. Will you bring the book to me (S, Q, R)
3. He brought his book to me (S, Q, R)
4. John is giving food to the goldfish (S, Q, R)
5. Where are the goldfish (S, Q, R)
6. Look at the goldfish S, Q, R)

2. To identify the changes in word order of subject and predicate in the three types of sentences.

Example: The teacher may begin this by asking children to change statements into questions and/or requests:

Susan fed the parakeet.
 Did Susan feed the parakeet?
 Has Susan fed the parakeet?
 Feed the parakeet.
 Feed the parakeet, please.

The teacher shows the sentence graphically as the pupils identify subjects and predicates, nouns, or verbs as headwords of each.

Susan fed the parakeet.

Did Susan feed the parakeet?

Subject

Predicate

(You) Feed the parakeet.

3. To recognize kernel sentences and extend them with descriptive elements identified as modifiers.

Example: The teacher places on the board the following kernel sentences:

Hens clucked.
Jake played.
The visitors talked.
The dog slept.

Pupils suggest ways of extending the sentences by adding descriptions of the subject or of the predicate. The teacher uses the word modifier to apply to all additions that modify. Arrows show modification of the headword.

The big hens in the yard clucked at the baby chicks.

The teacher has used the term kernel sentence as she puts the sentences on the board. She discusses the word kernel with the pupils and they see the meaning as related to other uses they already know.

Discussion also centers around the word modifier and its meaning as related to change.

SENTENCE STRUCTURE

Grammar is divided into morphology, dealing with the structure of words, and syntax, dealing with the combinations of words into large units of phrases, clauses, and sentences.

There are five basic syntactic patterns of utterances or language structures, which will help in the study of syntax. These are (1) structures of modification, (2) structures of predication, (3) structures of complementation, (4) structures of coordination, and (5) structures of subordination. These are the five ways that words may fit together in English. They are the five kinds of relationships, and no matter how complicated a structure may be, it can always be analyzed in terms of these five basic types of syntactic structure.¹

The structure of modification consists of a head (h) and a modifier (m), whose meaning serves to broaden, qualify, select, change, describe, or in some other way affect the meaning of the head. The head of a structure of modification is frequently a noun and the modifier frequently an adjective, such as

m	h
new	car
m	h
safe	roads

In the examples just cited, both the head and the modifier are single

¹The discussion of the first four syntactic structures was based primarily on material contained in Chapter 6 of The Structure of American English by W. Nelson Francis. The section on subordination was based on material in Chapter 2 of The English Language by W. Nelson Francis.

words. But this is not always the case. These structures can be of a more complex nature, such as

h	m
children	laughing and playing
h	m
people	who like to read

A structure may include other structures as one or both of its parts. Each of the four parts of speech (noun, verb, adjective, adverb), as well as certain function words, may serve as the head of a structure of modification. Also, each of the four parts of speech, sometimes in special inflected forms, and certain function words serve as modifiers.

In the sentence, "He usually tells me his secrets," usually tells is a structure of modification with the verb tells as head:

h	m
(he) works	successfully
m	h
(he) slowly	drove

When adjectives function as heads of structures of modification, their most common modifiers are the qualifiers, such as very, rather, and quite. After the qualifiers, the next most frequent modifiers of adjectives are adverbs, but all the parts of speech may occasionally function as modifiers of adjectives. Example 1 shows a qualifier modifying an adjective-head, while Example 2 shows the adverb as modifier.

Example 1	m	h
	very	pretty
Example 2	m	h
	exceedingly	famous

When adverbs appear as heads of structures of modification, they may be modified by several different classes of modifiers:

Qualifiers:	m	h
	rather	slowly

Other Adverbs:	m far	h away
Nouns:	m a foot	h away
Prepositional Phrases:	h outside	m in the cold

The structures of predication also consist of two components, a subject and a predicate (verb):

s boys	p play
s dogs	p bark

Each of these may be a single word, as in the above examples, or they may consist of a word with accompanying function word(s), a phrase, or one of the four other kinds of syntactic structure--modification, complementation, coordination, and subordination. Some examples include:

(modification)	s the sun	p sets <u>in the west</u> (modification)
(modification)	s the industrious man	p painted <u>the house</u> (complementation)
(coordination)	s the boy and girl	p walked <u>and</u> talked (coordination)
(modification)	s to work in the city	p is <u>my ambition</u> (complementation)
(complementation)	s riding the surf	p is <u>my favorite hobby</u> (complementation)

The structures of complementation consist of a verbal element and a complement. The verbal element may be a single verb or any structure that has a verb in key position, such as a verb-phrase, an infinitive, a structure of modification with verb as head, or a structure of coordination whose components are any of these. The verbs which are at

the core of these various types of verbal elements may be divided into three main groups, two of which have complements:

1. Linking verb has a subjective complement (SC) but no passive form.

	v	SC
(the woman)	is	a nurse
	v	SC
(his hobby)	is	collecting stamps
	v	SC
(the boy)	is	tall

2. Intransitive verb has neither complement nor passive, so it does not appear in structures of complementation.
3. Transitive verb has, in the active voice, a direct object and sometimes an indirect object or an objective complement. In the passive voice it sometimes has a retained object or objective complement.

	v		DO
Direct object:	(he) caught		the fish
DO	v		DO
	(he) wants		to make money
Indirect object:	v	IO	DO
IO	(he) told	the policemen	his name
Objective	v	DO	OC
complement	(he) painted	his house	green
OC	v	DO	OC
	(we) elected	his brother	president
Objective comple-	v		OC
ment after	(he) was made		angry
passive			
OC			

Structures of co-ordination consist of two or more parallel constructions, usually joined by a special kind of function word(s) such as and; neither, nor; not only, but also. These syntactically equivalent units may be any of the parts of speech, function words, or more complex structures. Some examples of structures of co-ordination include:

not only Mother but also Daddy
 laughing and playing
 (he) paints pictures and plays the piano
 the tall, awkward boy
 red, white, and blue

The structures of subordination consist of a subordinator and subordinated material. One example of a structure of subordination is the phrase of my car. Of serves as the subordinator and my car as the subordinated material. The function of of is to indicate the subordinate relationship of the short phrase my car to the rest of the sentence. The purpose of the structure of subordination is to fit such a structure into a larger construction. The dependent clause is also a structure of subordination. In the sentence "We heard the news that the war is over," the clause "that the war is over" is a structure of subordination with that serving as subordinator and the war is over serving as the subordinated material.

The order in which words appear is also important in an English sentence.

(1) Grouping of words: There are words in English which will group with some kinds of words but not with others. For example, it is possible to utter strings of words such as these:

Bakes lady old good the cakes.
 The old lady bakes good cakes.

The first utterance is made up of intelligible words but is meaningless. The second utterance, made up of the same words, is a meaningful English sentence. The difference is in the arrangement of the words. The words the, old, and lady group together; the words the, old, and bakes do not group together.

There is an established order of words within a group. Estab-

lished order in English is the old lady, not old the lady, nor lady the old.

(2) Order of the groups within a sentence: The subject precedes the predicate; the subject and predicate relate to each other; the direct object fulfills or complements the assertion made by the verb, and thus follows the verb. The order of groups of words falls into several common patterns, designated sentence patterns.

A study of the base sentence patterns brings to the conscious level the forms that are already being used successfully at the operational level.

PATTERN ONE

The form of Pattern One is Subject followed by Verb, represented by S + V or N + V. With this sentence pattern of Noun + Verb, we can form a sentence like

N + V

Mary + sings.

The first position in the sentence is usually the subject which is always a substantive (any word or group of words which function as a name). The best way to locate the subject of a sentence is to ask "Who?" or "What?" before the word or the phrase that expresses action or assertion. If the subject were located in different parts of the sentence to vary style or meaning in English speech and writing, the sentence would no longer follow the basic Pattern One.

Pattern One can be expanded in many ways. Most frequently an adverb is used to provide variations. Mary + sings+beautifully. To represent Pattern One plus an adverb, we use the symbols N + V + (Adv.). The parentheses indicate that the element may be left out, as with the

adverb in the sentence above. Other forms of Mary + sings might include the following:

1. An expanded subject

(participial phrase)	Mary, <u>standing in the center of the auditorium stage and performing for the empty seats,</u> + sings as if this were tonight's performance.
----------------------	--

2. An expanded verb

(prepositional phrase)	Mary + has been singing <u>in the church choir.</u>
(subordinate clause)	Aunt Mary + is singing <u>so that the house will have a happy sound.</u>

If a noun that requires an article or some other noun determiner is used for the subject of a Pattern One sentence, the grammatical representation becomes (D) + N + V + (Adv.). Substituting words for this representation we have

(D) N + V + (Adv.)

The + dog + barks + loudly.

Still further examples of Pattern One are forms of the verb be that are followed by an adverb.²

The mail is here.

Billie was up.

² According to Nelson Francis such sentences would be Pattern Three. He would consider its constituents to be S + V + SC: a subject, a verb and a subjective complement.

(D) + S + V + SC
The + mail + is + here

His mother was nearby.

They're off.

Others place these sentences with forms of be in an entirely different sentence pattern³; however, in this writing such sentences will be treated as another variant of Pattern One.

EXTENDING SENTENCES

Sentences are expanded by adding modifiers, dependent clauses, and/or duplicating structures within the pattern. Roberts calls this method of extending sentences using slots.⁴ The individual actually learns the syntactic structures of modification, predication, complementation, coordination, and subordination and then forms sentences from any combination of words that will logically fit into the sentence frame or pattern. Using these five syntactic structures, one can represent an infinite number of ideas and relationships through a finite number of sentence patterns. The slot in this Pattern One sentence

_____ sings.

can be filled by almost any substantive with the number of modifiers almost unlimited.

(D) + N + V + (Adv.)

The dog barks loudly.

(D) + N + V + (Adv.)

The () dog () barks loudly.

brown and white that lives next door

The brown and white dog that lives next door barks loudly.

In the sentence above brown and white are united in a structure of

³Paul Roberts. English Sentences. New York: Harcourt, Brace, and World, Inc., 1962, p. 45.

⁴Ibid., p. 11.

coordination, brown and white, and become a structure of modification as they modify dogs. Next we see a structure of subordination, that lives next door, being used as a modifier of the noun dog. The syntactic structure of predication occurs in the clause that lives next door and also in the kernel sentence The brown and white dog (that lives next door) barks.

PATTERN TWO

A second sentence pattern--perhaps the most common one of all--consists of a noun, a verb, and another noun used as the object of the verb.

1. Pattern two is represented as N + V + N, or S + V + N.

N + V + N

Joe eats pie

Verbs that have an adverb constantly occurring with them to extend their meaning, as looked in, and came to, are considered a form or a Pattern One verb.

The nurse looked in on Tommy.

Having lain on the floor an hour, the injured man came to.

Nelson Francis calls verbs of this type separable verbs.⁵ The term separable is perhaps best seen in a Pattern Two sentence that shows an object.

Pattern 2 The old woman took in laundry.

The old woman took laundry in.

⁵ Nelson Francis. The Structure of American English. New York: The Ronald Press, 1958, p. 265-267.

2. Pattern Two may be extended, $N + V + N + N$, to include an indirect object. Often the verb is a form of give when indirect objects are found in sentences.

(D) + N + V + (D) + N + (D) + N

The man gave the boy some money.

3. The same grammatical representation as an indirect object, $N + V + N + N$, is used when a sentence contains an objective complement.

(D) + N + V + (D) + N + (D) + N

The principal called that boy a genius.

The class elected Arthur president.

He considered me a fool.

In these sentences the nouns that follow the verb refer to the same thing, i.e., boy - genius, Tom - president, me - fool.

In the case of a sentence with an indirect object, the nouns that follow the verb refer to different things.

4. Sometimes occurring in a sentence after an object is an adjective, as an objective complement. This is just another example of the variety which may occur under Pattern Two.

He considered me foolish.

I thought Tom honest.

Sentences of this type are symbolically represented, $N + V + N + \text{Adj.}$

(D) + N + V + (D) + N + Adj.

The man thought his son smart.

The components of Pattern Two may be extended to obtain variations. Grammatical analysis shows that most of our sentences are extensions and variations of Pattern One and Two.

N + V + N

I + want + a drink of water

Tom + studied + chemistry for his degree in science

The man in the store + brought + a package to exchange.

PATTERN THREE

In Pattern Three, N + V + PN, the noun that follows the verb re-names the subject. The verb of Pattern Three is one of the forms of be or a linking verb. This pattern establishes a unique relationship between the two substantives. In the sentences below, clown and fool are the same individual, Mary is the same person as the speaker's sister, and puppy and pet refer to the same animal.

(D) + N + V + (D) + PN

The clown seemed a fool.

Mary is my sister.

The puppy was a pet.

PATTERN FOUR

Pattern Four is similar to Pattern Three in that it too uses forms of be or of linking verbs. The adjective which follows the verb modifies the subject of the sentence.

(D) + N + V + PA

The lions appeared tame.

That rose is red.

Jill is pretty.

The kernel or basic sentences show all of the grammatical relationships of the language. The more complex sentences are derived from transformations of the kernel sentences.

By the time a child enters school, he is well aware of the basic sentence structures and, even further, has learned to alter these patterns to express the meaning he desires. A child knows where to place each word in a sentence like "Jill plays with me." In other words, he can use the kernel sentences of the language. He can also change the same sentence to "Can Jill play with me?" because he knows the transformation to use in asking a question, and he easily fits words into the pattern which he needs to communicate his ideas. The development of his ability to use the common transformations easily and completely and to the more unusual ones when needed is basic to his growth in maturity in writing and in speaking.

Transformations that are used frequently and can profitably be explored with young children are:

- (1) Questions
- (2) Passives
- (3) Possessions
- (4) Subordinate clauses

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USAGE AND DIALECT

Kindergarten and First Grade

EXPECTED READINESS

The child

... uses language as it is used at home.

OBJECTIVES

The child

... develops awareness of variations in usage.

... recognizes usages different from his own.

... understands that some habits of usage are not acceptable as standard.

... chooses language in terms of his audience and situation.

LEARNING EXPERIENCES

1. To develop awareness of variations in usage.

Example: Read to children Robert Louis Stevenson's "Time to Rise".

Call attention to the birdie's way of speaking ("Ain't you 'shamed") and add that he probably knows what the standard English is; he's just having fun saying it this way.

Read the poem again and ask pupils to say with you the words the birdie spoke. Then ask them to say the words another way. Repeat the standard usage several times.

Example: Read to children "Three Little Kittens" by Eliza Lee Follen. Lead children to dramatize the story. Call attention to

Mother Cat's manner of speaking, "You may have some pie." Insist that the person who plays the part of Mother Cat speak as Mother Cat speaks. Follow, later in the day, with a game "May I?" Talk with pupils about the word may and how this word is distinguished from the word can.

Example: Read for enjoyment the story "The Three Little Pigs." After the reading call attention to certain statements in the story, and ask in what other ways these might have been said. Encourage the children to express the statements in every way they can. Summarize this discussion with the idea that people use different words and word orders to say the same thing.

2. To recognize usages different from his own.

Example: When I seen is a common habit of usage among the children, the teacher may read Rachel Field's poem, "A Summer Morning." After reading the poem talk about the things Miss Field saw which made her know that summer had come.

Example: Ask a child to go to the window to look, then come back and tell something he saw which made him know it is fall (or winter, or spring). To give the child practice in the use of saw, have him begin as many sentences as possible with "I saw"

Example: Later in the day, or on the following day, play another game. Each child selects another person's desk for a peep. When it is his turn he peeps into the desk, comes back to his own place and reports, "I saw a _____ in John's desk." As the game ends the teacher calls attention to the words see and saw. Ask pupils to listen to her tell what she now sees on the table or shelf as compared to past tense.

"I see a book. I see a flower," etc. Call attention to the fact that the word see is used to talk about things viewed at the time

of speech. (I see a red sweater). The word saw is used to refer to things seen at an earlier time. The looking or seeing is finished or past.

3. To understand that some habits of usage are not acceptable as standard.

Example: To call attention to non-standard usage habits, such as, "We haven't no ...," plan experiences demonstrating standard usage. For example, arrange for another teacher to come to the room to borrow supplies; call attention to her use of "We have no supplies." Later, ask a pupil to go borrow something from another teacher. Enlist the aid of the class in helping him phrase the question he will ask.

Example: For the group of children whose usage habits are standard, read Christina G. Rossetti's "Who Has Seen the Wind?" After reading this poem, note the way Rossetti used inverted word order. In one place she said, "Neither I nor you," in another she said, "Neither you nor I." Lead pupils to recognize the rhyming sounds. The inverted word order is necessary to maintain the rhyme scheme.

Example: Read selected Mother Goose rhymes and call attention to different ways of saying things in such lines as, Whose dog art thou? The north wind doth blow. Call attention to such word forms as "art", "thou", and "doth". Explain that these very old forms of words are often used today in poetry. Ask pupils what words they would use instead of "Whose dog art thou?"

4. To choose language in terms of audience and situation.

Example: Invite other classes to the room to see art work, pets, science experimentation, etc. Work together planning the invitations. Emphasize the use of specific vocabulary; for example, use paintings or drawings rather than the more general term pictures.

Example: The pupils and teacher plan a field trip to the zoo. Before they go, they write a letter (dictated to the teacher) to the director to tell him what they want to see. They list questions they would like to have answered while they are there. During the composition of the letter, the teacher emphasizes the importance of clarity in such communications and use of standard language.

Example: Plan experiences in which pupils will need to use phrases of courtesy. Call attention to these by making a list on chart paper:

Thank you.
Please.
Pardon me.

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USAGE AND DIALECT

Second Grade

EXPECTED READINESS

The child

- ... uses informal spoken language as it is used at home.
- ... shows some attempt to change language patterns if these vary from the informal school language.
- ... has some awareness of variation in language usage.

OBJECTIVES

The child will

- ... recognize that language usage varies.
- ... recognize that usage differs from his own.
- ... recognize that some habits of usage are not acceptable as standard.
- ... choose his own usage in terms of his audience and the situation.

LEARNING EXPERIENCES

1. To recognize that language usage varies.

Example: Read to the children "The Walrus and the Carpenter" by Charles Lutwidge Dodgson. After reading and enjoying the poem as a whole, select passages to illustrate unusual use of language. Let children paraphrase these passages.

Example: Read "The Fairies" by William Allingham. Select passages for discussion of usage of unusual expressions or choice of

words. Explain to children that in poetry, the writer often uses language in a way different from the ordinary in order to achieve a certain effect. Decide upon ways by which they would say these same ideas in regular conversation. Would we use "daren't", "sup", etc? What terms would we use?

2. To recognize that usage of others may differ from his own.

Example: Record on tape the voices of people or cartoon characters in children's television programs. Plan a listening period during which children listen for language usage different from their own (phonological variations and morphological variations).

3. To recognize that some habits of usage are not acceptable as standard. (NOTE: The teacher selects prevailing non-standard usage of her own group of children as samples rather than the samples listed here.)

Example: Record on tape the children's voices as they participate in a sharing period, or some other conversation time. Later in the day, talk with pupils about different ways of talking with different people. For example, the language used with friends is not always that used with others. Listen to this statement made by one student:

"After school yesterday John came to my house. Me and him went to the movies."

Write his statements on the board and comment on the acceptability of the first sentence. Then point out that the second sentence needs some changes before he says it to anyone other than his family and close friends. The standard way of saying this is "He and I went to the movies." (NOTE: In using selections of the children's own conversations always point out acceptable usage as well as the non-standard usage you wish to correct. Acceptable usage can always be found.

At least one word or phrase conforms to standard usage: In "I seen him coming," three of the four words used are standard in form.)

Example: Provide other exercises for pupil practice. Write on the board such statements as this:

Mary and Sue went to the fair yesterday.

Then ask: If Sue were telling this, how would she say it?

4. To choose his own usage in terms of audience and the situation.

Example: Invite first graders, kindergarteners, and the principal to your room to see your science experiments. Plan the way you will talk about them to the small children. Plan the way you will talk about them to the principal.

Example: Write a letter to the librarian asking for books about a certain subject studied in a curriculum area. Plan ways of phrasing the letter so that she will know what is needed.

Example: Plan an announcement to be made to children of other classrooms informing them of a rope-jumping contest at recess and inviting them to watch.

Have try-outs for being appointed the announcer. Lead pupils to establish criteria for selections. Criteria such as those below are suggested:

1. Voice is clear and loud enough to be heard.
2. The necessary information is given (place, date, time).
3. Words used are suited to audience.
4. Standard forms of speech are used.

References

Allingham, William. "The Fairies," in Edna Johnson, Evelyn R. Sickels, and Frances Clarke Sayers, Anthology of Children's Literature, Third Edition. Boston: Houghton-Mifflin Company, 1959, p. 1004.

Dodgson, Charles L. "The Walrus and the Carpenter," in Lillian Hollowell, A Book of Children's Literature, Third Edition, New York: Holt, Rinehart and Winston, 1966. pp. 436-437.

USAGE AND DIALECT

Third Grade

EXPECTED READINESS

The child

- ... is aware that language usage varies.
- ... uses informal spoken language as it is used at home.
- ... is aware that certain usages of language are not standard.

OBJECTIVES

The child will

- ... understand that usage varies phonologically.
- ... understand that usage varies morphologically.
- ... understand that usage varies as vocabulary varies.
- ... choose his own usage in terms of his audience and the situation.

LEARNING EXPERIENCES

1. To understand that usage varies phonologically.

Example: Play recordings of stories told in dialect different from that of the children in the class. Talk about the way the speech sounds. Identify words pronounced differently from the pronunciation normal among the children in your class. Draw conclusions to the effect that pronunciation is a part of language usage, that as a person pronounces he uses the sounds of the language in his own way, or in the way established as standard where he lives.

Example: As a follow-up on the next day, review discussion of phonological variation. Call attention to pronunciations among the group that are not in accord with the standard of the speech community:

Some people have a habit of front-shifting the primary stress in such words as police, guitar, and insurance, so that we say po-lice, gui-tar, etc. Some people substitute /d/ for the /t/ in then, there, etc.

Example: Make a chart to remind the children to use the sounds of the language according to the standard pronunciation of the community.

Sample reminder chart (use pronunciation key familiar to your group):

STANDARD PRONUNCIATION IN _____
(name of your town)

police - ()

them - ()

(Add words as sub-standard pronunciations are identified.)

2. To understand that usage varies morphologically.

Example: Write the word kitten on the board and ask one or two pupils to use it in a sentence. Write sentences on the board.

I have a little gray kitten.

My kitten is yellow.

Now ask who has more than one kitten. Write on the board as pupils respond:

Billy has three kittens.

Judy has two Persian kittens

Dick has five kittens at his Grandmothers.

Jackie's aunt has some kittens.

Call pupils' attention to the form of the word kitten as they use it. In which sentence was only one of these animals talked about? Which sentence tells about more than one of these animals? Note that the same word, kittens (kitten + s) is used to refer to three, or five, or a hundred, or some. Lead the pupils to generalize about the method of making the plural form of a name-word, adding s to the root word.

Example: Ask pupils to tell some things their kittens like to do. As pupils respond write their statements on the board:

My kitten likes to drink milk.

My kittens like to play with a ball.

Our kittens play with each other.

My kitten sleeps all the time.

Now call attention to the form of the action words, or verbs, as children use them with singular or plural subjects. Conclude by discussing the use of forms of words that agree with each other. A singular subject (one thing talked about) needs the singular form of the action word (verb). A plural subject (more than one thing talked about) needs the plural form of the action word (verb).

Example: Ask pupils to read the sentences on a mimeographed work sheet to find the subject, the thing being talked about. Underline it. Choose the form of the action word that agrees with the subject. Underline it. Remember that a singular subject needs the singular form of the action word. A plural subject needs the plural form of the action word. Work out one or two sample problems with pupils:

Monkeys (play, plays) in trees.

My dog (stand, stands) on his hind legs.

Bees (make, makes) honey.

Example: Read to pupils "The Eel" by Ogden Nash. Find an illustration of substandard usage. Ask them what verb form would have been used if Mr. Nash had used standard language. Discuss possible reasons why Mr. Nash chose this form.

Example: One child begins a statement by giving a subject, another supplies an action word and completes the statement. Everyone listens to see whether or not the form of the action word agrees with the form of the subject word. The teacher gives a few samples to begin the game:

Dogs eat bones.

A rabbit likes carrots.

3. To understand that usage varies as vocabulary varies.

Example: Ask children to compare the vocabulary used in the Mother Goose Rhyme, "Jack and Jill" with the vocabulary they would use:

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down, and broke his crown,
And Jill came tumbling after.

Explain that fetch is an old word seldom used today. What word is now used instead of this? What does the writer mean by "broke his crown"? What is another phrase which says the same thing?

Example: Read "Snow White and the Seven Dwarfs". After enjoying the story together, call attention to certain vocabulary variations:

Tell me, glass, tell me true!

Of all the ladies in the land,

Who is fairest? Tell me, who?

Thou, queen, may'st fair and
 beauteous be,
 But Snow White is lovelier far
 than thee!

What other words might be used for glass?, fairest?, thou?, may'st?

"Everything was spruce and neat in the cottage".

Example: Discuss the relation of choice of language to formality of a situation. When and to whom would you probably say:

We got something to eat at the restaurant.

We ate dinner at the restaurant.

We dined at the restaurant.

I'm dog-tired.

I'm really tired.

I am very much fatigued.

Example: A person may write a note to a friend; "We are having a party for Tom Brown at 8:00 Saturday night and would like for you to come."

For a different kind of party a formal invitation is sent:
 Mr. and Mrs. Ralph Jones requests the pleasure of your company at a reception honoring Mr. Thomas A. Brown.

Athens Country Club

8:00 P. M.

Athens, Georgia

June 17, 1967

(Samples of informal and formal invitations should be made available for pupil examination). Conclude the discussions with the understanding that a person chooses the words to use in his speaking or writing in terms of (1) his idea, (2) his audience, and (3) the situation.

References

- "Jack and Jill" in Miriam Blanton Huber, Story and Verse for Children, Third Edition. New York: Macmillan Company, 1965, p.320.
- Nash, Ogden. "The Eel," in Edna Johnson, Evelyn R. Sickles, and Frances Clarke Sayers, Anthology of Children's Literature, Third Edition. Boston: Houghton-Mifflin, 1959. p. 62.
- "Snow White and the Seven Dwarfs" in Edgar Taylor, Grimm's Popular Stories. Included in Miriam Blanton Huber, Story and Verse for Children, Third Edition. New York: Macmillan and Company, 1965, p. 281.

USAGE

Speech is recognized as the most important means of communication known to man; communication through speech, moreover, is a conveyance not only of ideas but also of self. It is the importance of speech in conveying impressions and establishing relationships between people that has brought about the English teacher's concern with the area of taste in language, or usage, as well as with the structure of the language, or grammar. It cannot be denied that this is an important part of the child's language education; however, it is necessary for both student and teacher to remember (1) that usage is not grammar and should not be allowed to over-shadow an examination of the system that makes grammar communicate even when individual or textbook taste is violated (2) that usage involves choice, or taste, and (3) that audience and situation should be considered when choices are made. It is as inappropriate for a football coach to shout to his team, "Impede them! Impede them! Throw obstacles in their way!" as it is for a minister to say "Hit ain't" to a well-educated congregation. With this in mind, it may be well to re-examine the area of language usage.

Usage may be defined as the sum of all choices offered within the language system. Although grammar are separate segments of

language study, the traditional grammarian does not always make this distinction clear. For example, the traditional grammarian has treated ain't as "incorrect" or "bad English." However, because ain't fits the grammatical system of the language, a better explanation might be:

"Ain't is a form not accepted by polite society." The judgment concerning ain't is not one of grammatical correctness or incorrectness, but one of taste. Since usage is usually treated in the classroom in the manner of the traditional grammarian, it is wise to remember that his judgments are based upon the language of the standard-setting group of speakers. The particular choices which are offered by usage handbooks are but a segment of the available alternatives in the language.

Since every speaker makes choices in every utterance, the first step in studying usage is examination of the kinds of choices involved in an utterance. The language offers a speaker alternatives at every level of the hierarchy of the language system: phonology, morphology, syntax, and sentence patterns. In addition, the speaker may draw from the entire word-stock of the language and from the various meanings attached to each word.

To indicate the kinds of choices involved in an utterance, this sentence and some possible variations of it are offered as examples.

You girls should leave those pocketbooks with me
while you are swimming.

- (a) The final sound in swimming may be [n], as in "win", or [ŋ], as in "wing." A speaker who habitually uses [n], or the final sound of win, will read the word swimming with that sound. This choice between [n] and [ŋ] is one of many possible choices in pronunciation (phonology) which a speaker may make in this sentence.

- (b) Different speakers may substitute you, you all, y'all, you folks, or youse for you girls. This is a choice of morphology.
- (c) Different speakers may say them, those, dem, or dose before pocketbooks. This is also a matter of morphological variation.
- (d) The phrase should leave may be replaced by ought to leave, had ought to leave, had better leave, etc., thus changing the syntactic pattern somewhat.
- (e) The sentence pattern may be varied slightly by making a command: "Leave those pocketbooks with me while you are swimming."
- (f) Some speakers may prefer bathing to swimming. This is a choice of vocabulary or word-stock.
- (g) Various words, such as purses, handbags, bags, may be substituted for pocketbooks. This is a choice of vocabulary, or lexical item.

In addition to the kinds of choices illustrated above, the speaker-listener relationship involves semantic interpretation of the words used. Thus the word pocketbook could involve not only the various alternatives suggested in (g), but also words which indicate that pocketbook has been interpreted as paperback book. The process involved in choice of meaning, or choosing from a word's semantic field, is dependent upon the experience of both speaker and listener and the context in which the word is used. A listener who is able to see the articles in question automatically knows what pocketbooks means, but one who cannot see the pocketbooks will make the semantic interpretation which his experience suggests.

The variations of the sample sentence offered above are recognizable as differences in the speech of people belonging to different social

classes and different regions of the country. For, although the language offers multitudinous alternatives to its speakers, these alternatives tend to be grouped into usage sets which correspond to geographic divisions of an area and to social class stratification. These sets of usages, known as geographic and social dialects, appear in every language. Each kind of dialect has characteristic items drawn from every level of the language-system hierarchy, as well as a characteristic word-stock and some unique semantic concepts.

Geographic dialect, or the composite of usages which are regional in nature, is the first kind of dialect which determines a speaker's natural usage. The most obvious of the speech differences associated with geographic dialect are those of pronunciation. They fall into three categories: allophonic variations, differences of phonemic inventory, and differences in phonemic distribution.¹

The New Englander's use of [s], as in kiss, and the word greasy, compared with the Southerner's use of [z], as in zero, in the same word, illustrated an allophonic difference between two dialects. Another allophonic variation is evident when the New Yorker's pronunciation of tree and three is compared with the Southerner's. The former uses a dental stop (made with teeth and tongue) in three to contrast with the alveolar /t/ (made with tongue and hard gum ridge) in tree; the latter uses [θ] (which is the initial sound in thanks) in three to contrast with the alveolar /t/ in tree.²

The absence of [θ] and [t̪], the initial sounds in thanks and those

¹W. Nelson Francis, The English Language: An Introduction, New York: W. W. Norton and Co., Inc., 1965, pp. 227-228.

²Ibid., p. 227.

respectively, in the speech of uneducated Jamaicans and the absence of [x] (the palatal sound present in Old English ich and German Bach) from American English illustrate dialectal differences in phonemic inventory, or in total number of phonemes.

Finally, variations in the distribution of phonemes in different dialects, or the use of different phonemes in the same word, appear in such pairs as:

tomato:	/təmaː/ to:/, and /təmeː/ to:/
house:	/həʊs/ and /hæws/

Differences in morphology, syntax, and patterns, although frequently not as obvious as pronunciation differences, do play a part in regional dialects. For example, morphological contrasts occur in the second person plural pronoun: you or you people, for educated Northerners, youse, for some uneducated Northerners; you all, y'all, and you folks, for most Southerners. Typical syntactic variations are "hadn't ought" in Northern speech, "finally at last" in North Carolina speech, or "he don't" in some parts of the South. Variations in sentence patterns may be illustrated by such samples as the Southerner's "I just love going shopping" in contrast with the Northerner's omission of just, or the Northerner's frequent addition of "You know" to an utterance. One variation of sentence pattern is in this sentence heard in Georgia: "Did I ever have a good time!"

Differences in lexical items among dialects provide the student of dialect with helpful information for establishing dialect boundaries. For example, in different areas of the country the same cooking utensil may be called a skillet, a frying pan, a spider, a creeper, or a fry pan. These are regional words which are expressions of the particular cultural phenomena of an area. Hence, the Southern honorific "Colonel";

the Western "tall talk" words, such as rambunctious, cahoots, and hornswoggle; and the Louisiana Creole words are an integral part of dialect.³

Just as language is divided into geographic dialects, it is also divided into social dialects. Thus a professor, a salesman, and a mill hand in the same town will have differences in their speech other than those of regional dialect. These are differences in speech which correspond to the social hierarchy of an area. Those features associated with lower class speakers are considered vulgar by speakers higher on the social ladder, while speakers of the lower class may consider the speech of upper class speakers prissy or snobbish. Charles Barber, in his book Linguistic Change in Present Day English, says, "If by some historical accident the vowel sounds of the Cockney and the Eton boy had been distributed the other way round, we should still have found the speech of the Cockney 'vulgar' and the speech of the Eton boy 'posh'."⁴

In American speech, there are three social dialects, or social levels of usage: vulgate, or folk speech; popular, or colloquial speech; and formal speech. At the bottom of the social dialect hierarchy is folk speech, or vulgate English, which is the natural usage of those people who are not heavily dependent upon language for a livelihood. Some solecisms, such as the double negative, are common to such speakers throughout the country. Nevertheless, because most of the characteristic features of folk speech are regional, it is considered the most insular of the social dialects. An example of folk speech is this statement:

³For more complete discussion, see Thomas Pyles, Words and Ways of American English, New York: Random House, Inc., 1952.

⁴Charles Barber, Linguistic Change in Present Day English, University, Alabama: University of Alabama Press, 1964, p. 17.

"You ought'a could use better English. You're as good as any next feller." Often heard are "He don't" and "I've drank," and "between you and I."

The natural language of the middle group of the population is colloquial⁵ speech; this is also the language of informal or intimate conversation among educated speakers. Control of technical vocabulary is a characteristic of speakers of this level. However, colloquial speakers are frequently unsure or indifferent in such matters as choosing pronoun case or making the distinctions between like and as. Ain't appears in colloquial speech, and contractions such as hadn't, should've, etc., have a high occurrence. "Who did you give it to?" and "He hasn't got any" are examples of colloquial speech.

At the top of the social dialect hierarchy is formal speech, or the "King's English," which is the language used by cultured, educated speakers when they are being careful about their speech. Formal English is characterized by precision in its grammar and vocabulary. The finer distinctions of usage, such as the semantic distinctions of shall and ill, or may and can, or the requirement of English idiom that one "agree to" a proposal and "agree with" a person, are adhered to by speakers of formal English. Formal English is more economical and restrained than the language of the other two levels. "Ask not what your country can do for you, but what you can do for your country"⁶ is an illustration of formal English.

⁵Colloquial (L. com 'with' and loqui 'to talk') is used in this paper to mean 'conversational'; this is the sense of the word as it is used in most usage handbooks.

⁶John F. Kennedy, Inaugural Address, 1960.

Because it is the social dialect of prestige, speakers who are desirous either to reach or affect higher social status usually find it necessary to gain some control of formal English. Many people learn to handle formal English from formal education, while others learn this social dialect by imitating speakers who use formal English. However, there are people who attempt to use formal speech without grasping the flavor of the prestige dialect; the resulting usage is usually so inappropriate and ineffective that it does not communicate. Redundancy and verbosity (not precision, economy, and restraint) characterize this speech; it is known as hyper-urbanism. An illustration of hyper-urbanism is this announcement made by a principal to his student body: "Because of inclement weather the athletic events scheduled for September 8 will be discontinued." He meant, of course, that there would be no football practice that afternoon because of rain; his announcement would have been much clearer if he had not attempted to make it sound "high-flown."

In addition to his geographic and social dialects, a speaker has functional varieties, or styles, of language with which he may suit his speech to different situations and audiences. Francis has identified five styles of language, which he has divided into two groups: discursive and non-discursive. Three styles are discursive, i.e., conversational; these are called consultative, casual, and intimate. Two styles, because they do not allow audience interruption, are non-discursive; these are known as frozen and formal.⁷

The consultative, used for opening conversation with strangers or for serious discussions in small groups, is the central style. This is

⁷Francis, op. cit., pp. 253-261.

inoffensive because it is neither too intimate nor too formal; speakers use this style to "feel out" new people or situations. For example, in Shakespeare's Richard III when Catesby, as part of a plot to put Richard on the throne, attempts to discover whether Hastings will be a party to their plot or will remain loyal to the rightful heir, he uses the consultative to address Hastings:

It is a reeling world indeed, my lord,
And I believe 'twill never stand upright
Till Richard wear the garland of the realm
(Act III, Scene ii).

A somewhat different situation in which the consultative is used may be illustrated by the following:

Ralph Burroughs settled himself into the seat beside a well dressed man, apparently a businessman like himself. As he tilted the seat slightly back he remarked to the stranger, "I'm tired. I went to the polls at seven this morning to vote before I left home."

"So did I," responded the stranger.

Burroughs continued, "I wanted to be sure my vote was counted for Alfred Livingston. He's my man for governor."

"I wanted mine counted, too," the stranger replied, but Burroughs sensed a tenseness in his voice.

"Of course, Robert Inge has a good platform, too. I guess we'll just have to wait for the results."

The casual style is more informal than the consultative; it is the style appropriate to easy conversation among friends. Slang, jargon, and profanity may be introduced into the casual style. Expressions such as nice, cute, thingamajig, you know, and as a matter of fact interlace conversation in the casual style. The American "local color" writers were quite adept at presenting the casual style of speech. An example of casual style follows:

There's no way of telling what a fellow will do when he gets excited. I remember the time Bill Archer's house burned. The thing was almost gone when he waked up, but he grabbed something to save. When he got outside and looked at what he had, there was an empty suitcase in one hand and a pitcher of milk in the other. "Why in tarnation--," he exclaimed in disgust. "I'm not going nowhere and I'm not hungry!"

The intimate style of speech is used by people in very close relationships. Much of communication within the intimate style is carried on by means other than linguistic, such as a raised eyebrow or a shrug of the shoulder. In the intimate style utterances are usually short and words may have special meanings derived from shared experiences. Intonation is usually the chief means of indicating intimacy and shared experiences and ideas.

The other two styles, i.e. formal and frozen, are non-discursive. The formal style, as distinct from formal social dialect, is the style of speech used for expository discourse. The speaker is concerned with the presentation of an idea in precise language and in a logical order which serves his purpose.

The last functional variety, or frozen style, is primarily the style of literature:

A foolish consistency is the hobgoblin of little minds, adored by little statesmen, philosophers, and divines.⁸

When a speaker is engaged in conversation he easily changes his styles as often as situations and audiences change. For example, in a group situation a speaker may use different styles when answering different members of the group; he may also use different styles for different subjects of conversation, as may be recognized by anyone who

⁸Ralph Waldo Emerson, "Self-Reliance," in American Poetry and Prose, ed. Norman Foerster and Robert Falk. Boston: Houghton Mifflin Company, 1960, p. 333.

has overheard two women move from a discussion of "the world situation" to a discussion of their children's activities.

However, because of the formal nature of situations which require a speaker to use a non-discursive style, this style-to-style movement does not usually occur. The possibility of change of style is eliminated by the speaker's preplanning his speech and by his separation from audience reply.

A speaker learns much about certain areas of usage through the socializing process; by early teens the child can usually handle the three conversational styles, as well as the geographic and social dialects of his environment. However, to be linguistically competent, a speaker must be able to use appropriately and with propriety four styles and, depending upon his background, two or three social dialects. In other words, a competent speaker must use the language flexibly, so that his usage can be suited to all situations and audiences. Because relatively few speakers learn formal speech natively or have sufficient opportunity at home to acquire skill in handling non-discursive styles, these are the alternatives which the educational system concentrated on adding to his usage. Nevertheless, simply teaching the kind of usage which is acceptable in "polite society" is not enough; the goal of teaching usage should be that of helping the child to develop flexibility in his language usage which is based on a sense of appropriateness. Correct usage is, after all, appropriate usage, just as correct dress is appropriate dress. It is just as incorrect to use vulgate English when addressing a seminar group as to wear shorts and sneakers to the opera; likewise, a boy using formal speech in the midst of playing a football game is choosing a form of speech as inappropriate as wearing his Sunday suit in the same game.

DIALECT

1. The meaning of the term dialect.

The term dialect refers to the speech peculiar to a particular group of people who, through a period of time, have been in constant communication with each other and have developed language habits common among themselves. Such a group is called a speech community. Any group (a family group, a boys club, a professional group, etc.) may become a speech community as members of that group use certain words which have special meaning for themselves.

Larger speech communities, the people who live in certain geographic areas and who communicate more frequently with others within their own area than with people from other areas, are said to have regional dialects. Scientific study of the speech in a geographic area is called dialect geography, linguistic geography, or area linguistics. The person who makes such a study is called a dialect geographer, a linguistic geographer, or a dialectologist.

When linguistic geographers use the term dialect they are not referring to substandard speech. They mean a variety of speech found in a certain region which differs to some extent in pronunciation, in vocabulary and/or in grammar from speech in other regions.

2. Reasons for differences among dialects within the United States.

The early settlers in what was to become the United States continued to speak the varying dialects of their home towns or villages in

the British Isles. Thus, at the very beginning, varied speech habits existed in America. During Colonial days the settlements located along the Atlantic were at great distances from each other. Little communication occurred between the people of one colony and those of another. Dialect differences continued.

Before the middle of the eighteenth century there was little movement inland. Settlers did not cross the Blue Ridge Mountains to any extent until the great migration of the Ulster Scots. These Scots, crossing the mountains in Pennsylvania, traveled westward until they reached French outposts, then they turned southwestward. Later they divided, some going westward to the Ohio River, some continuing southwestward to the Tennessee River Valley. A third group recrossed the Blue Ridge and continued along the eastern foothills into the Piedmont sections of the Carolinas and Georgia. This new group had a different dialect from the settlers along the coast. However, as the Scots' communities grew, some of them began to contact people of the Coastal area and began to adopt words from the cities of the area, Richmond, Charleston, and Savannah. Thus the dialect of the Southern Midland group had been influenced by the speech of the southeast tidewater area.

The physical geography of a country influences dialect distribution. Marshes, deserts, and mountain ranges in blocking travel also block the spread of speech habits, while mountain passes and rivers become travel routes and, thus, provide opportunities for the spread and overlapping of dialects. The western movement in American history followed favorable geographic routes. This resulted in the spread of dialects from Pennsylvania to Ohio, from New York to Michigan, from the Midland areas up the Mississippi to northern lands. Most of the western frontier settlers came from the inland North and the South Midland regions; thus

the speech of those two areas was carried to the new settlements and interfused as dialect groups settled down together.

Few people from eastern New England, the North Midland area, or the South proper migrated to the west. New England held her population because of her flourishing sea trade. For the most part, people of the South, traditionally plantation people with such crops as rice, cotton, and tobacco and with slavery as a source of labor, remained in the South. Much of the new territory was closed to slavery, and little of the land was suited to plantation crops. Occasionally a southern planter moved to the new lands in the Gulf area, into the black belt of Alabama, or into the bluegrass region of Kentucky. Although comparatively few people from the South and from New England migrated west, their dialects had some influence on the speech of settlers there. The few migrants from the Old South, owners of new plantations, were influential and their speech was emulated in the areas in which they settled. At the same time, in many other areas of the Middle West, local schools were being modeled after the New England Academy and New England school teachers were brought in. Thus, New England dialect, often encouraged by the teachers, became "proper talk" for many of the educated Middle Westerners.

Soon after the frontier settlements in the Middle West were made by migrations from older states, there came an influx of foreigners to these new lands. At first most of these settlers were German, later Scandinavians came, and still later Slavs and Finns. Each group brought its own language.

The extension of migration from the Great Plains into the Rocky Mountain area resulted in the crossing of Yankee and South Midland groups. When these English-speaking settlers arrived in the Rocky

Mountain area they found a Southwestern Spanish culture, partly Spanish American and partly Hispanicized Indian, with its own distinctive speech.

Settlements in the Pacific Coastal area were made by emigrants from other states as the Oregon Trail was opened and as gold was found in California. Chinese, Filipinos, and Armenians immigrated early to California and brought their own languages.

The non-English languages having the most lasting effects in regions of the United States are the German in Pennsylvania (the Pennsylvania Dutch), French in Louisiana, and the African Languages brought by slaves to the South Carolina and Georgia coastal area. Pennsylvania German, the oldest surviving foreign language colony, is now a dying language. However, it has contributed many items of vocabulary to American English.

French settlements in North America are as old as the English settlements, but French, too, is a dying language in this country. French is found only in a few isolated Missouri villages along the Mississippi and in southwestern Louisiana. In Louisiana it survives only as a folk dialect. As transportation, education, and industrial employment have been provided for this group of people they have become literate in English rather than in French.

Dialect distribution in the United States has resulted also from changes within a geographic area, as well as from migrations from one geographic area to another. The United States, growing in population and wealthy in resources, has seen sociological change. Industrial centers have developed. The trend from farm to town for the working class and the growing trend in the prestige group's moving from urban to suburban areas is causing a current shifting of dialect groups.

With the current trend of increasing the years of schooling for

American young people, extending public education down to pre-kindergarten level and upward through junior college level, there is a likelihood that education will erase even more of the variations in dialects. Mass communications media, too, are making a difference. Speech models not typical of a speech community are brought into it via radio and television.

3. Kinds of Dialectal Differences

Linguistics geography reveals three kinds of dialectal differences: differences in pronunciation, differences in vocabulary, and differences in grammar.

Differences in pronunciation are of two types, systematic and individual. A systematic difference is one that affects in a common way a whole group of words. An example is this: the sound of r is consistently lost except before vowels in eastern New England speech. In the same region the sound of r is often added between two vowel sounds, as in "the idear of it." This speech variation is found in the South and in New York city also. Individual differences affect only a single word or a group of closely related words. The verb grease and the adjective greasy are examples. Southerners pronounce these with a z sound, while Northerners use the s sound.

Differences in vocabulary are the easiest to identify. The groups of words below are examples of the many names of the same thing, as they are used in different regions of the United States:

- (1) Creek, stream, brook, run, branch, fork, prong, gulf,
binnekill, binacle, rivulet, riverlet, gutter, kill,
bayou, burn
- (2) seesaw, teetering-board, teeter-totter, dandle, tilt,

tilts, ridy-horse, hicky-horse, teeter horse, see-horse,
tiltams

- (3) peanuts, ground peas, goobers, grubies, pinders, ground
nuts, grounuts, ground almonds.

Differences in grammar are found. Most Northern speakers use the word dove as the past tense of dive, while most Southerners use the word dived. "Two miles is all the farther I can go" is used in some Atlantic Seaboard regions and in the North Central States of Wisconsin, Michigan, Illinois, Indiana, Kentucky, and Ohio. New Englanders and many Southerners use "as far as."

4. Dialect areas in the United States •

Linguistic geographers identify and chart dialect areas as they are studied. The reported studies include Northern, Midland, and Southern, with Midland being divided into North Midland and South Midland. Other dialect areas, less clearly set off, have been found in the Northern Plains, the San Francisco Bay area, and in parts of the Rockies. The projects of the Linguistic Atlas of the United States and Canada have resulted in a fairly detailed study of about two-thirds of the United States.

5. Dialect in Literature

Dialect has been used in literature for a long time. It was used in ancient Greece. Chaucer and Shakespeare used it in England as a way to say subtle things about their characters and to identify a character as belonging to a certain social class or to a certain geographic area. Writers in the United States (Mark Twain, Joel Chandler Harris, and James Russell Lowell, for example) have used dialect to bring out contrasts among characters or to add color.

There are problems in writing in dialect. Writing can only suggest the variety and complexity of oral communications. The writer of dialect seeks the best way to represent the differences which will make a character distinctive. Joel Chandler Harris, in writing the Uncle Remus stories, used phonetic devices to portray the Negro dialect. He used d for th in the, that, them, and whether, and f for th in words like mouth and tooth. He wrote before as befo', surely as sholy, and poor as po'. He invented terminology for Uncle Remus, words like rekemember and phrases such as "es ca'm es a dead pig in de sunshine."

A common kind of imitation speech, known as "eye dialect," is found in comics and other inaccurate representations of American English dialects. This is the respelling of ordinary words to suggest a non-standard pronunciation. This is a false representation, however, because spelling such words as says, women and was as sez, wimmin and wuz is recording the actual sounds of these words as they are pronounced in standard English.

Dialect writing involves another problem. Each writer himself speaks some regional dialect, and those characters of his who speak his own dialect will not be portrayed as varying in their speech. For example, a Southern writer will spell his own pronunciation of I and my with these standard spellings, but a Northern or Midland writer portraying a Southerner's dialect would likely spell these words as ah and mah.

Resource Materials for Teaching and Learning

A. Books for the teacher

- Allen, Harold B., ed. "Linguistic Geography," Readings in Applied English Linguistics. New York: Appleton-Century-Crofts, 1958.
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McDavid, Raven I., Jr. "The Dialects of American English," in The Structure of American English by W. N. Francis. New York: Ronald Press Company, 1958.

Mencken, H. L. "The Common Speech," The American Language, An Inquiry into the Development of English in the United States, Fourth Edition. New York: Alfred A. Knopf, Inc., 1936.

Pooley, Robert C. Teaching English Usage. New York: Appleton-Century-Crofts, Inc., 1946.

Pyles, Thomas. Words and Ways of American English. New York: Random House, Inc., 1952.

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B. Selections for children

1. Stories

Bontemps, Arna. Lonesome Boy (Negro, Modern)

Bowman, James Cloyd. Pecos Bill: The Greatest Cowboy of All Time (Western)

Burch, Robert. Skinny (Georgia)

Burch, Robert. Tyler, Wilkin and Skee (Georgia)

Credle, Ellis. "A Tall Tale from the High Hills." Story Parade, XI: 4 (Blue Ridge Mountains)

Field, Rachel. Calico Bush (New England, sea)

Gipson, Fred. Old Yeller (Southwest, Texas)

Harris, Joel Chandler. Uncle Remus: His Songs and Sayings (Negro Folk Language)

James, Will. Sun Up: Tales of the Cow Camps (Western)

Justus, May. The Other Side of the Mountain (Tennessee Mountains)

Krumgold, Joseph. ----- and Now Miguel (Mexican American)

Lampman, Evelyn Sibley. Half-Breed (Indian American)

Lenski, Lois. Cotton in My Sack (Southern)

Longstreet, Augustus. Georgia Scenes (Southern)

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ECSC 3. Book Three, <u>A Curriculum in Written Composition, K-3</u> , identifies concepts and skills and presents illustrative learning experiences designed to develop those concepts and skills needed for effective writing in kindergarten through grade three. Grade level designations are given more to indicate sequence than to assign a body of material to any particular group of children. Background language experiences of individuals or groups of children and their day-to-day verbal needs are the determining factors for the selections of any component of the materials.			

McCloskey, Robert. Burt Dow Deep-Water Man: A Tale of the Sea in the Classic Tradition (Sea)

Meyer, Franklyn E. Me and Caleb (Missouri--Ozark Mountains)

Rawlings, Marjorie Kinnan. The Yearling (Southern, Florida)

Schaefer, Jack. Mavericks (West)

Singmaster, Elsie. "The Belsnickel" (Pennsylvania Dutch)

Turkle, Brinton. The Fiddler of High Lonesome (Southern Mountains)

Twain, Mark. Tom Sawyer Huckleberry Finn (Southern, Mississippi River)

Van Druten, John. I Remember Mama (San Francisco, Norwegian)

2. Poems

Benét, Stephen Vincent. "The Mountain Whippoorwill" (Southern Georgia)--Lines 1-32, read by teacher to pupils

Field, Eugene. "Seein' Things"
"Little Orphant Annie" (Midwest)

Garland, Hamlin. "Horses Chawin' Hay" (Midwest)

Lomax, John A. and Alan Lomax. American Ballads and Folk Songs (American Folk Language)

Lowell, James Russell. "The Courtin'" from The Bigelow Papers Second Series (New England)

Riley, James Whitcomb. "When the Frost Is on the Pumpkin" (Indiana)

Whittier, John Greenleaf. "Skipper Ireson's Ride" (New England)